

ERNEST HEMINGWAY AND
THE QUEST OF VALUES
A STUDY OF THE SPIRIT OF AFFIRMATION
IN HIS MAJOR WORKS

THESIS

SUBMITTED FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

(ENGLISH)



BUNDELKHAND UNIVERSITY, JHANSI

Written Under the Kind
Supervision & Able Guidance of
Dr. (Mrs.) Leela Kanal
Reader, Deptt. of English
BUNDELKHAND COLLEGE, JHANSI

BY :
NEERU JUNEJA
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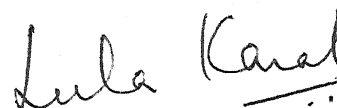
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This is to certify that Mrs. Neeru Juneja, lecturer in English, Bundelkhand Degree College, has worked under my guidance and supervision for more than twenty-four months on the subject "Ernest Hemingway And The Quest Of Values: A Study Of The Spirit Of Affirmation In His Major Works". The thesis is submitted by her for the degree of Ph.D. in English, is an original and independent work on the part of the candidate. It is characterised by a fresh interpretation of the subject.

I wish her all success.

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ABSTRACT

Ernest Hemingway's niche in the world of Literature remains unchallenged. His personal life as well as his literary excellence have always interested and impressed people: whether it was his prowess as hunter, fisherman, boxer, bull fighter or soldier or his artistic talents as a writer, he managed to project a charismatic image. But in my present study I am only concerned with the forty years of his writing career. As far as literary studies with a prejudice are concerned one great obsession with the critics has been their inability to separate Hemingway the person - the supposedly flamboyant sportsman, drinker, from Hemingway the writer. This has been responsible for much of the critical interpretations of his work of which many are controversial in nature, if some are appreciating the others are equally disparaging.

The universal principles, the values that one reads into his texts, are present in a continuous stream. In the present dissertation an attempt has been made to reorder the appraisal of Hemingway and his work in this light. His expatriate beginnings continent of Europe in 1921-1925 were important in his development as an artist. Here in 1918 he passed

through an ordeal by mortar burst which struck him with the force of revelation. Here he returned in the post war years to complete the first phase of adult education. The disillusionment and despair which was the after math of his experiences in world war I was inevitable, but a new quest of values and the march towards positivism was soon evident. It is this development or rather positive state of mind which in some form or the other was ever present in him, that my present study turns upon. Most critics regarded him as belonging to the Lost Generation whose despair and helplessness stayed throughout his career. My contention is that he never really was a part of this despair of the Lost Generation. His early disillusionment was temporary and he soon opted out of it infact as early as his first significant novel "The Sun Also Rises" 1926 . This study will be an attempt to examine the spirit of affirmation in Hemingway's major works in detail. This spirit does not exist in sporadic instances, but more as a continuous stream that flows through all his works. There is no doubt that at the outset he was deeply concerned with the collapse of old values, which results in the sense of loneliness and liberation from social taboos and leading to an escapism through romantic heroism: but the quest for new values and

emphasis on heroism, moral integrity, courage and endurance was already present and asserted itself repeatedly in his fictional writing. He thus emphasised the invincibility of the human mind and spirit that steers through the chaos of life and moulds his destiny. The world he presents to us is vibrant and contemporary, but the philosophic spirit and the emerging sense of values that inhabit renders it eternal and universal.

CONTENTS

	Page(s)
<u>Chapter 1. Introduction</u>	1
(1) A brief study of hopelessness and despair in the early stages of Hemingway's literary career.	9-12
(2) The commencement of the quest of values towards reaffirmation.	13-38
<u>Chapter 2.</u>	
The Emergence of the spirit of Reaffirmation.	40-44
(1) Courage among the wastelanders. -- A brief study of "The Sun Also Rises."	45-48
(2) The Moral and Aesthetic Values of "A Farewell To Arms."	49-51
(3) The Metaphor of the Undefeated ; The development of the code of moral courage in the short stories of Hemingway.	52-63
<u>Chapter 3.</u>	
The further development of the Hemingway canon : Brief analysis of spirit of solidarity and Affirmation in	66
(1) To Have and Have not.	66-71.
(2) The Fifth column and the First Forty-nine stories.	72-78
(3) For whom the Bell Tolls .	79-93
(4) The Non-fictional books "Death in the afternoon " and "Green Hills of Africa."	94-104

Chapter 4.

The Aspect of Affirmation in the later novels of Hemingway :

- (1) An analysis of "Across the river and into the Trees" as a symbolic study of Nostalgia, courage and the code of Chivalry. 107-117
- (2) Aspect of fraternity, physical endurance and moral victory in "Islands in the Stream." 118-122

Chapter 5.

"The Old Man and the Sea" and the ultimate theme of Affirmation.

124-140

Chapter 6. Conclusion

142-156

CHAPTER I

INTRODUCTION:

Ernest Hemingway's niche in the world of literature remains unchallenged whether it was during his life time or in the three decades since his death in 1961. His personal life as well as his literary excellence have always interested and impressed people: whether it was his prowess as hunter, fisherman, boxer, bull fighter or soldier or his artistic talents as a writer, he managed to project a charismatic image. But, in my present study, I am only concerned with the forty years of his writing career 1921-1961. Over the years a voluminous body of Hemingway criticism has accumulated, and many different opinions have been made about this very controversial writer. Ever since Edmond Wilson's 1924 essay: The Review of "Three stories and ten poems " and "In our Time" there has been as a steady stream of criticism of his works. Pioneering interpretations have been done by Carlos Baker * ¹ Phillip Young *² In between these works and even in the following years there has been a spate of books and essays on Hemingway. For example " Hemingway in the early 1950's *³ (Phillip Rahv) " After The Lost Generation " Hill 1951 8⁴ (John Aldridge)" The Confident Years-1855-1915" NewYork 1955 (Van Wyck Brooks). "Ernest

Hemingway And The Pursuit Of Heroism " 1968 *⁵ (Leo Gurko) "Bright Book Of Life : American Novelists And Story Tellers from Hemingway To Mailer" 1971-1973 (Alfred Kazin) "By Force Of Will. The Life And Art Of Ernest Hemingway" (Scott Donaldson) "Gide And Hemingway".

"Rebels Against God" 1978 (Ben Stolzhus): and more recently "Art and life in The Sun Also Rises" 1983 (Andrew Hook) : "Essential History: Suicide and Nostalgia in Hemingway's Fiction" 1983 (Eric Mottram) and the fine autobiography by Peter Griffin- "Along With Youth" Oxford University Press NewYork 1985.

There has been a virtual deluge of criticism, some prejudiced, some of a controversial nature and others connecting Hemingway with different literary movements like Formalism, Symbolism and Existentialism.

A brief analysis of these works reveals that the criticism has flowed in certain well- formulated channels (1) Literary studies with a prejudice (2) Studies of controversial nature (3) Criticism in the light of different literary movements like Formalism, Symbolism and Existentialism.

As far as literary studies with a prejudice are concerned, one great obsession with this critics has

been their inabilities to separate Hemingway the person- the supposedly flamboyant sportsman- drinker from Hemingway The Writer. This has been responsible for much of the critical for much of the critical interpretation of his work of which many are controversial by nature, if some are appreciating, the others equally disparaging. The ball of controversy was set rolling with Wilson's 1924 essay. Edmund Wilson, therein drew parallels between his bull fight vignettes with the "dry sharpness and elegance" of Goya's Lithographs. *⁶ He has made much use of Hemingway's identification with Nick Adams and in the late 1930's he interpreted the "Big Two-Hearted River" in the light of Nick Adams as identified with Hemingway. In his interpretation of the work he comments that "the thing left out in that work is its entire social context ." He observed that Nick has recently returned from war and that "touch of panic " which surrounds him is in fact his shocked and withdrawal from the brutal nature of life.

Nick's escape along the Big Two-Hearted River like Huck Finn's along the Mississippi can be seen in a wider context as a rejection of society as a whole. In 1952 Phillip Young, expanding on Wilson's theory, suggested that all of Hemingway's fiction revolves, around the psychologically wounded hero, which in

turn reflects Hemingway's own relentless struggle to face the world with "Grace Under Pressure" Nick Adams projection is a vital defensive weapon in Hemingway's combat with the universe *⁷ Wilson and Young's theories though controversial have been widely accepted and form the basis of most critical but controversial interpretation of Hemingway's fiction *⁸.

Hemingway's detractors argue his much publicised 'code' is 'crude' with too simple an outlook and is no comparison to the richer stoicism he is supposed to portray. Also, they argue, that his range is narrow - a world of men, without women without jobs, without parents or children, without homes and communities and always battling in one way or the other. But, in defence, critics maintain that his world - like Homer's is less limited than it appears to be, that Hemingway succeeded in making war and the other forms of violence that interest him - a moral equivalent of life. The soldiers, boxers, and bull fighters are tested and found to behave under stress, not as Republicans, intellectuals, spaniards or expatriates behave but as men do. Thus Hemingway is a classicist. His achievement is not merely that he has rendered here and now, but that he has also a glimpse of universal and eternal youth.

Critical assessment of his works frequently focus on the connections between his life and works. In this respect past adverse publicity has continued into our own time, making out Hemingway less as a senior writer than as a globe trotting public stuntman and the maker of headlines.

But more criticisms judge Hemingway as a skilled craftsman. (Sheldon Grebstein's "Hemingway's craft" 1973, Chaman Nahal's "the narrative pattern in Hemingway fiction" and C.R Longyear's "Linguistically Determined Categories of Meaning."

Some other recent criticism like "The Tragic Art Of Ernest Hemingway" (Baton Rouge and London: Louisiana State University Press 1981.) and Ernest Hemingway Selected Letters, Carlos Baker (ed.) (London 1981) judge him as an extremely skilled craftsman. Scott Donalson : "A Farewell To Arms" Cambridge Unit Press 1990. Frank Scaffela, Essays Of Reassessment NewYork, Oxford University Press 1991.

A few others like Harold Bloom's "The Sun Also Rises" 1987 NewYork Chelsea House. James Nagel's Ernest Hemingway: "The Writer In Context" Madison, Wis. University Wis. 1984 Ed. Rena Sanderson : "Blowing The Bridge " Essay on "For Whom The Bell Tolls " NewYork Greenwood Press, 1992.

He thus always emphasized the invincibility of the human mind and spirit that steers through the chaos of life and moulds his destiny. In almost all his books there is a tacit assumption that the deracination of our life is so extreme that "everyone must find a psychic shelter of his own, a place in which to make a last stand *⁹

But Hemingway's work has seldom been considered as a whole. The universal principles, the value that one reads into his texts, have been discovered separately from his different works, but not as a continuous presence in them.

In the present dissertation an attempt has been made to reorder the appraisal of Hemingway and his work in this light.

In the end a word or two is needed to highlight the scheme of the present dissertation.

Infact it consists of six different chapters. The introduction shall deal with a brief survey of the early years of Hemingway's literary career, the impact of war and social disruption on his life and the beginning of the quest of values towards reaffirmation.

In the second chapter there will be a study of the emergence of the spirit of reaffirmation. The early novel " The Sun Also Rises" will be examined in

this light, wherein the underlying courage and other moral values present in the novel will be highlighted.

In the second section, the moral and aesthetic values woven into almost a classic narrative of "A Farewell To Arms" will be discussed in detail.

The third section will trace the further development of the code of moral courage which is itself compressed into the Metaphor of the Undefeted which is evident in many of the short stories written by Hemingway.

The third chapter which will consist of four sections, there will be a detailed analysis of the spirit of solidarity and affirmation in his books

1. To Have And Have Not.
2. The Fifth Column And The First Forty-Nine Stories.
3. For Whom The Bell Tolls.
4. The Non Fictional Books "Death In The Afternoon" and "Green Hills of Africa".

The fourth chapter will examine the set of values present in two of his later novels. This chapter will have two sections.

The first will analyse the novel "Across The River And Into The Trees" as a symbolic study of Nostalgia, Courage and the code of Chivalry.

The second will study those aspects of fraternity, physical endurance and moral victory that emerge in the posthumous novel "Islands On The Stream".

"The Old Man And The Sea"- Hemingway's nobel prize winning novel will be the subject of the fifth chapter wherein the ultimate theme of affirmation will be understood and studied in detail.

The conclusion will be a summing up of all the chapters. It is devoted in lending permanance and Universality to his stories and placing him in the great classic tridition of writers.

It is hoped that the discussion in the following chapters will lead to a better understanding and appraisal of Hemingway's works. It is supposed to fulfill a long felt need.

1.1 A Brief Study Of Hopelessness And Despair In The Early Stages Of Hemingway's Literary Career

Generally every great artist belongs as much to the contemporary scene as he is ahead of it. He is the creator of his age and he is equally the creation of it. However, at times, there are instances when a genius in literature and art silently works out his own destiny, keeping aloof from the prevailing cycle if not completely, then at a tangent from the dominant spirit. There is every possibility that he might have preferred to move in narrow coteries of his brotherhood as an eddy or as an independent current. Even when he does so, he does not stop there but goes ahead and establishes his kinship with the eternal verities of life and becomes one with the immortals of the past.

In the Twentieth century history of american fiction, there is such a name and it is Hemingway. He quietly worked out his own destiny. If he aligned himself with any trend, it was that of the Lost Generation. But he did not stop there. Rather, he went ahead, explored new avenues of sensibility and finally subjected them to the lure of the eternal. His was the courage to rise above the transient or temporal, to steer through the tangles of the spirit of disillusionment and be the prophet of affirmation.

To assess the singularity of our novelist and the impact that he made on the age it would be worthwhile to briefly review the contemporary literary scene. It is not so much for exhibiting his kinship with the prevailing fashions but rather for measuring his deviation from the prevailing fashions and also assessing the heights which he attained.

Hemingway and a number of writers of lesser significance like Wolfe, Wilder, Edmund Wilson- all were born between 1894 and 1900. They had a common fund of experience as regards the 'Carnival Of Death' brought about by the first world war and a consequent sense of frustration as regards enterprise, courage, idealism and self sacrifice with despair. Their works portray their emotions.

Ernest Hemingway (1899-1961) except for F. Scott Fitzgerald and Dos Passos is the most outstanding spokesman of the tragedy and spiritual dislocation of the jazz age, the age of freedom or what we may veritably call 'The Lost Generation' if it is said he is the only embodiment of the spirit of lost generation in the totality of its complex, it should not be offensive to the great literary connoisseurs of the age. Whereas the others had just dallied with the surface currents, our Hemingway went straight to the depths of the age.

Hemingway's expatriate beginnings on the continent of Europe during the period 1921-25 were important in his development as an artist. Here in 1918 he had passed through an ordeal by mortar-burst which struck him with the force of revelation. Here he returned in the postwar years to complete his first phase of adult education. The disillusionment and despair which was the aftermath of his experiences in World War I was inevitable.

This is evident from the amount of whiskey consumed in the pages of Hemingway, the return of primitivism, animal sports and a rebellious attitude to the contemporary, social, political and economic institutions. The rebellious attitude is distinguished in his works. His early works show a mistrust and a common moral rebellion against middle aged morality. The standards of the fathers were rejected producing a wide gulf between generations as is revealed in his early works like 'Fathers And Sons' theme in the Nick Adams and other short stories of Hemingway and later on in 'For Whom The Bell Tolls'.

One strange phenomenon of his was his disdainful attitude towards money. They dreamed of rising to a loftier status but considered it wrong to depend on money to rise as Hemingway commented to

Fitzgerald about people who wrote for money --'This kind of writing is a type of whoring' ⁸¹⁰ he revolted against big words and noble sentiments which helped to shape the prose style as colloquial style which as Hemingway wrote 'to put down what really happened in action' ⁸¹¹.

The texture of his fiction was woven by a complex of multitudinous dimensions. It was not the outcome of a single force but of many factors which determined the taste and temperament of the age.

We find only traces of these in such writings as 'Three Stories And Ten Poems' and 'In Our Times'(1923) and the satirical novel 'The Torrents Of Spring' (1926) but it finds its powerful expression in 'The Sun Also Rises' which is said to epitomize the spirit of Lost Generation. The other milestones of his career are 'A Farewell To Arms'(1929) replete with a sense of tragic irony. 'For Whom The Bell Tolls' unfolds the tragedy of the spanish war and finally ' The Old Man And The Sea' which reveals his obsession with the law of destruction as the basic truth. These are the magnum opuses. Even such works as 'To Have And Have Not' and 'Across The River And Into The Trees' and 'Islands In The Stream' contain the uncanny shadow of gloom.

1.2 The Commencement Of The Quest Of Values Towards Reaffirmation

Most critics regarded Hemingway as belonging to the Lost Generation whose despair and helplessness stayed through out his career, but my contention is that he never really belonged or was a part of this despair of the Lost Generation. His early disillusionment was temporary and he very soon opted out of it, in fact as early as his

first significant novel 'The Sun Also Rises'. The critical stereotype of his work which has grown up in the past decade tends to regard the affirmative side of his philosophy only in isolated cases recurring mostly in his shorter fiction as a kind of 'Grace Under Pressure' attitude. This study will be an attempt to examine the spirit of affirmation leading to reaffirmation in Hemingway's major works in detail.

This remarkable aspect of his, which is missing, in other writers of his age -- is his combat across the pervading spirit of gloom from the very beginning and that will give us an insight into revolt against the spirit of the age. The titles also signify his affirmation whether it be 'The Sun Also Rises' (the sun as the symbol of forces dispelling darkness and gloom), 'A Farewell To Arms' (his opting

out of war and bidding for personal peace by the cognissance of the spirit of love), 'The Fifth Column'-- (as if a new avenue has been discovered, again the cognition of the significance of possessing a set of beliefs or of fighting for a cause) or 'The Old Man And The Sea' (a study in man's heroic courage and his invulnerability). So all these are an evidence of Hemingway as an artist of affirmation and spirituality. He celebrates the triumph of human spirit : "Man can be killed but he cannot be defeated."

If we concentrate only on his novels, the first significant one, of course is 'The Sun Also Rises' the conflict between moral victory and physical defeat continues and reaches its zenith only in 'The Old Man And The Sea'. In his other work 'A Farewell To Arms' his hero bids for a separate peace, which he discovers in love in this novel.

His other works also portray his recurrent themes of bravery and cowardice, freedom and responsibility and the cult of human liberty. He is averse to Fascism and Communism. He realises the truth of human oneness and solidarity . 'No man is an island entire of itself'.

'Across The River And Into The Trees' (1950) through the last days of Colonel Richard Cantwell

recounts again the horrors of war but this opens into another direction that is the exultant affirmation of life. 'The Old Man And The Sea' is undoubtedly a remarkable dramatization in fiction of triumph of affirmation over annihilation or nihilism. It is worthwhile to point out that the novel is a triumphant statement about the final moral victory over physical suffering and the spirit of despair.

When we go through all these works we shall come to the conclusion that Hemingway has dragged the age out of the quagmire of despair and disillusionment with the onset of hope and faith in moral courage and fortitude of spirit. This spirit does not exist in sporadic instances but more as a continuous stream that flows through all his works. Even in his novels where the tragic overtones are explicit, one finds this spirit implicit in the substrata of this story line. Sometimes it is parallel to a sense of despair, sometimes subliminal, but succeeds in emerging triumphantly to assert itself in his later novels. His fictive world appears to be limited, in that he seems to concern himself only with the world of men, without women or families without homes.

This dissertation attempts to prove that his world is less limited than it appears to be. He has

succeeded in making the world he presents to us, vibrant and contemporary, but the philosophic spirit and emerging sense of values that inhabit it render it eternal and universal.

There is no doubt that at the outset he was deeply concerned with the collapse of old values which result in the sense of loneliness and liberation from social taboos leading to an escapism through romantic heroism, but the Quest For New Values and emphasis on heroism, moral integrity, courage and endurance was already present and asserted itself repeatedly in his fictional writing. The presence of these values in his works are signified by such statements as 'A Man Can Be Defeated But Never Destroyed'.

Tentatively three stages emerge on our mental horizon in the developmental aspect.:

- (1) The stage of the acceptance of disillusionment.
- (2) The stage of breaking up with the bonds and playing the role of a wanderer.
- (3) The last stage of the quest comprising revolt and reaffirmations. If we concede to these stages, we shall find that the stories mostly relate to the stage of the acceptance of disillusionment. They gradually unfold an unconventional and reckless life of sexuality and material hedonism. The non fictional

writings, mostly dealing with bullfighting hunting, deep sea fishing and other sports together with a no. of disquisitions of social, political and moral nature, unravel the personality of a wanderer. It is in a handful of novels that we are confronted with the artist as a philosopher. Thus the other two species are simply incidental to a study of major fictional writings which to our purposes are. "The Sun Also Rises" (1920) "A Farewell To Arms" (1929) "The Winner Take Nothing" (1933) "To Have and Have Not", "For whom The Bell Tolls", "Across the River and into The Trees", "The Old Man And The Sea". "A Moveable feast", "Islands in the Stream". They are important because they contain a sustained effort at achieving something. They are more than the vagaries of fancy.

With these cautions as we venture further in our survey, we get the major issues which get focussed in the majority of writings and which are important in relation to his link with the spirit of Lost Generation. These major issues are his unwarranted preoccupation with sex, perversion, death and killing problems of father and son relationship which is symbolic of the conflict between the old and new values i.e. the sense of guilt, loneliness and deep frustration but at the same time he does not lose heart and become spiritless and helpless, rather

he wins by constantly struggling against the odds, external to self as well as the ones that try to cow down his spirit from within. He struggles optimistically to the unknown shore "ultimahule"

In order to have a comprehensive idea of the developmental axis, let us mark out certain stages, chronologically as well as philosophically. Tentatively they are :

1. Preparatory stage.
2. The stage of Disillusionment.
3. The stage of revolt and quest of new values.
4. The stage of Reaffirmation

(1). THE PREPARATORY STAGE :-

This stage may be reckoned to have commenced around 1917 when he launched himself on his journalistic career and may be said to conclude with the Publication of "The Sun Also Rises" (1926) his first significant novel. This stage mostly includes three volumes of short fiction viz. 'Three stories and Ten Poems "(1923)" "In our Time" (1929) It may also include his first attempt at longer fiction i.e 'The Torrents of The Spring" (1926) but at its best, this book is a parody of Sherwood Anderson.

During this period of his career as a Writer, a sense of disillusionment and negation are

seen at times. But courage and perseverance appear to pervade his work.

IN OUR TIME

His war time experiences in Italy form a part of the theme of the stories of "in our time" which were republished in "In our time" (1925) with some new stories. Here for the first time we are introduced to Nick Adams the autobiographical protagonist 'appearing in many of Hemingway' stories, finally claiming for himself the title of a code hero.

He (Nick Adams) is the Hemingway hero who is repeated in all the novels, under different names and who is shown evolving himself as his creator under goes a self evolution. He is the postwar man who tries to inhabit a meaning ful world. The first world war, in its unprecedented techonogical carnage had shocked and dazed a whole generation, csusing it to earn the opprobrious "Lost generation". Hemingway's protagonist, Nick Adams, tries to redeem himself through rash and desperate acts of courage simply in order to reaffirm his faith in him self and the values that he stands for.

The very title of this volume 'In our time' is self explanatory and relevant to an understanding of Hemingway's attitude to "his time" probably the

title " In our Time " was intended as a sardonic allusion to a well known phrase from the Church of England's "Book of common Prayer" - "give peace in our Time O Lord" at allcosts, he was tring to attain peace. Many of the key event in the life of this hero are tied to the life of the writer. It includes a sketch after "the Battler" which tells that Nick is in World War and that he has been wounded and he has made a 'separate peace' with the enemy - that he is not fighting for his country or for any other any more.

In the late 1930's the last story in the volume "Big Two Hearted River " is a story of a Youngman who has been hurt in the war. All by himself he goes on a fishing trip to escape every one. He is suffering from 'shell shock' and trying his best from going out of his mind. Thus, the fishing trip is a kind of therapy to go back to the world of people cured : Malcolm Cowley rightly puts it that " the whole fishing expedition..... might be regarded as an incantation, a spell to banish evil spirits"

Thus we can deduce from this preparatory stage that Hemingway's response to the World War I has not been an end in itself. It works as a stumulus. It served as a kind of school for him. He wrote in '

Green Hills of Africa" of war as the best school for writer recognizing it not only as "one of the major subject , but also as a great cross - section of experience and thus one of the hardest subjects to write truly of.

Years later after he had seen many wars he summed up his reactions to man at war. :

"When you go to war as a boy , have great illusion of immortality. other people get killed not you..... Then when you are badly wounded the first time, you lose the illusion and you know it can happen to you..... I had a bad time until I figured out that nothing could happen to me that had not happened to all men before me whatever I had to do all men had always done."

So we see that he was not trapped in nihilism, although traces are visible, yet the scene is dominated by a strong under current of courage and preseverance to fight against the odds.

Apart from his experiences fo face challenges in the war, Hemingway learnt to accept challenges even in this boyhood as 'in our time' presents evidence, that he encountered horror and terror even in his boyhood, atleast on the hunting and fishing trips made with his father in Michigan." These

experiences taught him not to accept defeat as a timid one or take to drinking and other pleasures but he was mainly concerned how to face up ultimate challenges.

THE SECOND STAGE

This stage begins with "The Sun Also Rises" We see signs of inner revolt against the Lost generation. Again in "A Farewell To Arms" there is also a gradual cognisance of the spirit of love in as against the portrayal of sheer animal barnyard sex in the earlier stories. In this period, although it is the post-world War situation, Yet he mustered enough strength to combat the gloominess and despair of the time, With the aid of inner resouces of strength, derived from religion, faith and philosophy.

The Sun Also Rises (Oct 22, 1926)

The title of this has been borrowed from the First chapter of Ecclesiastes. In this, We see Hemingway's romantic illusions and positive ideals. It is possible to read into "The Sun Also Rises" - a foreshadowing of the rebirth of love which forms the chief subject of this book. The eternal return and renewal is clearly and strongly felt and is evident by the title and Biblical epigraph. The

novelist and the hero's sensitivity and constructive and positive faith fills the void which is present in some places. Although the story is of a sick love, a hypochondriac love of lovers who enjoy poor health. The hero Jake Barnes, can be considered another version of Nick Adams. The action comes "Full Circle". It rotates steadily and in a way imitates the sun of the title. Whatever be Hemingway's own reactions to common man's understanding of the book it was generally felt that both the books (The Sun Also Rises and A Farewell To arms)- in different Ways helped to analyze the gaety of the Jazz Age. Here Hemingway dramatizes brilliantly the moral predicament of a small group of Jazz age which overreaches all boundaries and can be regarded as social history dramatized. There is a sense of uselessness in the life of the American expatriates introduced in the novel but that is the after effect of the war, but morally they still feel that they have to go ahead. The book is beautifully and meaningfully constructed and it finally conveys the impression that for these people although life was useless. Yet it was meaningful at the same time. The novel is a romantic study in sexual frustration but spiritual advancement . The situation in the background is the Great War in which most of the

characters have served and in which some of them have been physically wounded. All the characters except Pedro Romero, the matador have lost their original code of values. This loss and the fact that they are sharing the simple code of soldiers on furlough unites them as a group. The war has left them Wounded physically but they are still capable of enjoying only the simplest and strongest pleasure. There is an attitude of resigned acceptance towards all sorts of disasters even those caused by their own follies.

A FAREWELL TO ARMS (SEPT 27, 1929)

This novel marks the beginning of his career as one of the very few tragic Writers in twentieth century fiction. It is so because in spite of the tragic element. "The Sun Also Rises" abounds in the element of futility. Hemingway's experiences in the First World War were so terrible that he could not Write about them for ten years. Shortly before his death in 1996 he said ' i can remember felling so awful about the first World War that i could not it for ten years. The wound combat makes in you is a very slow healing one. So it is evidently healing, although the process may have been slow.

Probably no other book has caught so well the strangeness of life in the army for an American in

Europe during war than this book. It is a tragedy and the lovers are shown as innocent victims with no relation to the forces that torment them. The hero musters himself out and makes a separate peace. When his interests and those of Catherine Barkley demand it. Hemingway has often used sex, as he used drink to blot out painful thought, but when passion turns to love in his world, it is at once taken up into the quest for meaning.

MEN WITHOUT WOMEN OCT 1927.

This volume of short stories belongs to this period not only chronologically but thematically too. Hemingway had always been obsessed from the beginning with the very macho, masculine image of man and he went on to project this image in all his fiction, whether short or long. The strong, rugged champ like quality of his heroes is repeated in all his stories in this collection. The tough hardboiled nature of these men are not influenced by the softening impact of women. The stories in general are about men interacting with other men without the presence of Women, as the title suggests. Hemingway wrote to Maxwell Perkins "In all these stories the softening feminine influence is absent whether as a result of training. discipline, death or other causes".

3. THE STAGE OF WANDERING AND QUEST OF VALUES.

This stage is remarkable for the breakaway with the spirit of the Lost Generation and the subsequent silent revolt against it. It is accompanied by the quest of values like integrity, liberty and opportunity. This stage begins with the publication of "Winner Take Nothing" (Oct 1933) and ends with Hemingway's most successful novel 'For whom The Bell Tolls' (Oct 1940) With in this period, he wrote 'To have and have Not' (Oct 1937) published another edition of his first three columns of the stories: "The Fifth column And The First Forty Nine Stories" (Oct 1938) and two books - "Green Hills of Africa" and "Death in the Afternoon" (1935). The first two works i.e. "Winner Take Nothing" and "To Have and Have Not" were written soon after the stock market crash. and effectively reflect post depression America. The sense of hopelessness and despair of the earlier period are carried into this period. At the same time sort a remedy or some kind of antidote to this despair is also presented.

In "The Fifth Column and First Forty - Nine Stories" Hemingway includes a play based on his experiences of the Spanish Civil War and most of the short stories included here are those already published earlier.

The two non-fictional books "Death In The Afternoon" and "Green Hills of Africa" present Hemingway in the role of a Wanderer. His frequent visits to Spain to Watch the bull fighter and His admiration for the bull fighters and their opponent - the bull - firmly convinced him that bull fighting is an art and a tragic art. By Writing these works on bull fighting and big game hunting he was not presenting escapist fare. He was giving us the unadorned truth in a symbolic way rather than writing about labour problems or about political champions. His personal and fictive interest in sports point towards a courageous belief in the possibility of a life with meaning inspite of living in a depressed world in a world deprived of values and marked by disillusionment. The novel "For Whom The Bell Tolls" he reiterates this conviction with the added realization that in order to survive and survive well, one needs a reison d'etre- a cause for living .

The feeling directly takes us to the final stage wherein he triumphantly reasserts and reaffirms the values earlier rejected, and instead rejects the rebellious attitudes and romantic hedonism adopted by him earlier.

WINNER TAKE NOTHING

In this volume of fourteen short stories. a sense of hopelessness and post war depression continue to permeate these stories, but already we can glimpse a hope of redemption in some of them.

At first the powerful current of disillusionment causes many of his characters to undergo a stripping away of all illusions.

For instance in the short story, "The light of The world" from the collection of "Winner Take Nothing" Nick is prematurely introduced into the sordid realms of prostitution and homosexuality Where Hemingway supplies a defence of the normal against the abnormal .In "A Way You'll Never be" Nick is reporting back to battalion headquarters in American uniform. Though he is still recuperating from a severe Wound and battle shock,he is supposed to build the morale among the Italian Troops by means of uniform. It clearly indicates his emergence in to the old values. Nick is not a simple primitive, he is honest but very sensitive. He is an out door male, with a lot of nerve, but also very nervous. As mentioned earlier, he is the "Hemingway hero" and under other names, in other books reappears frequently. This man dies a thousand times before his death and although he would learn how to live with

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some of his troubles, he would never completely recover from his Wounds as long as Hemingway lived and recorded his adventures.

The most significant story in this collection, which bears a direct relation to the aspect of despair and possibility of future redemption in 'A clean well lighted place'. It is here that the 'nada' concept is clearly defined. In 'A Way you'll Never Be' Nick goes on a fishing expedition in order to escape being engulfed by despair and 'nada' \. In 'A clean Well Lighted place' hope is visible. The 'place' of the title of the story is a Spanish Cafe. As the story progresses we realize that this place stands as an image of light, cleanness, and order against the dark disorder contained in the idea of 'nada'. There is an old waiter and the young waiter are in opposition regarding knowledge, temperament, experience and insight. The young waiter is impatient of the old man, but the old waiter like the old patron, belongs to the great brotherhood of those 'who like to stay late at the cafe..... all those who need alight for the night". as an insulation against the dark. There is the notion that this terrible 'nothingness' or 'nada' can be kept out temporarily during the day or at night, in such a clean well lighted place. There is the feeling of

having got to the end of everthing, of having given up heroic attitudes and wanting only the illusion of peace.

TO HAVE AND HAVE NOT (OCT 1937)

"To have and have not" is a short intense and angry novel acting as a social commentary of those decadent years just after the stock market crash and the corruption rampant in the prohibition Era.

Too much money and a woman are also the problems that Harry the dying author in "The snows of Kilimanjaro" has to wrestle with. He has sacrificed his talent of writing by marrying a rich woman, by which he had died artistically long before his final death . All the literary wealth in him is going to be buried with him as now it is too late to record it. He only has memories..... left of the rich qualities he once had that of liberty, opportunity and intergrity. Just when he is starting to alive Macomber meets his death.

Whether through woman or the desire for money, self betrayal is What kills a man before he has lived out his time. The emphasis on the value of integrity in these short stories suggests that they may be considered as two more aspects of Hemingway's artistic obsessions.

Wilson, a fine characterization is also symbolic. He is the Yardstick figure, the man free of woman and of fear. He is the standard of manhood towards which Macomber rises and is forced to participate in the emotional mess of a Wrecked marriage. When Macomber loses his fear on the second day. Wilson Quotes from "Henry IV" -

" By my truth. I care not a man can die; but once, we owed God a death.... let it go which way it will, he that dies this year is quit for the next."

Although here physical courage is emphasized, it is obvious that Hemingway is dealing with moral courage as well, since the physical aspect often symbolises moral courage.

FOR WHOM THE BELL TOLLS -

At this stage of his career, Hemingway's writing is greatly coloured by not only World War II but equally by the Spanish Civil War. At this stage he had been faced with a problem whether personal honour can help man survive in a world whose condition is that of violence, which had been posed in his earlier works, and which is now, coming to its final resolution.

This history of this shift in his mood , is projecting human existence moveing inexorably

towards, faith and hope. He has begun returning to the society he had earlier spurned while declaring his "separate peace". The sudden realisation that "one man alone aint got no chance ", loomed large in his mind and solidarity with other people and fighting for a cause took on a new importance for him. The break away and revolt against the "LOSTNESS" of his generation which was already apparent in "To have and Have Not" and in the undefeated qualities of characters like Old Anderson and Campbell and most of all in Jake Barnes, gathers great momentum now, a sense of despair is still present but with a difference. Robert Jordan, the hero of "For whom The Bell Tolls " is a wounded romantic hero , a man who has become emotionally alienated, pragmatic instrument of those who are conducting the war but Hemingway is interested in showing something different from this, classic disillusionment. The novel is primarily concerned with retrieving Jordan from the abyss of his disillusionment and restoring the values which he has lost.

Besides this theme, we also have the men-without- women theme, the father- and - son and the home versus- war theme, which Hemingway had so effectively used in his previous novels and short stories. There is also the image of the wheel

conjured by Jordan on his last Sunday evening while he draws his circles and makes his mathematical calculations for the dynamiting of the bridge. This is like a wheel that goes up and around. It has been around twice now. It is a vast wheel, set at an angle and each time it goes around and then is back to where it starts..... There is only one turn, one large elliptical rising and falling turn and you are back where you have started. This could be the wheel of human conflict. The turn of the wheel has for everyone tragic implications. This is all the wheel - like turn of Spain's tragedy, that after all the suffering and sacrifice nothing could be settled, and that Spain was back where it began, in a medieval situation.

Carlos Baker considers this book as having epical dimensions. He used a primitive setting, simple food and wine, the care and use of Weapons, the sense of imminent dangers, a stress on masculine courage, the presence of courage and cowardice in different degrees, the religious and magical supernaturalism all give us the aroma of affirmation after wondering in the dark.

Hemingway's experiences in the first World war and in the subsequent wars of the century initiated him through war which he felt is a key to

understanding much of this century,s experience. Through the suffering caused by his being wounded and his subsequent loss of his previous illusion of personal immortality he gained an insight that men of war must have "I had a bad time until I figured out that nothing could happen to me that had not happened to all men before me. Whatever I had to do men had always done. If they had done it then I could do it too and the best thing was not to worry about it. Hemingway had read the Prussion general Karl Von Clause witz.s treatise " On war" which he quoted and referred to on several occasions. He derived such clausewitzean ideas-that courage to decide as well as to strike or resist is fundamental for the soldier and that resolution to act as well as firmness in resistance is a key military virtue. He hated the "Mismanagemrnt , gullibility, cupidity, selfishness and ambition" that produced war even as he admired the men who prosecuted the war".

It is in this context that the Caporello retreat section of "A farewell to Arms" has been included in this volume depicting confusion, misery, suffering and the collapse of morale among the retreating hordes. Whether greek or Italian the people everywhere had a sense of defeat and betrayal which he sensitively portrays in this famous Caporetto disaster scene. The deterioration of morale

was common to both, the greek soldiers towards their officers. The retreating soldiers throw away their arms to keep officers from making them fight again. Then there is the climactic scence where the Carabinieri pick out all the officers from the column of retreating people, ans shoot them. Fredrick Henry manages to escape and this is also the turning point for him. It is now that he realises the hopelessness of the situation and decides to declare a "separate peace". Both the aspect of socialism and fascism are visible. The wide hatted carabinieri are young fascisti with " all the efficiency, coldness and command of themselves of Italians who are firing and not being fired on "they have that beautiful detachment had devotion to stern justice of men dealing in death without being in danger of it.

"I saw how minds worked" says Frederick Henry. "if they had minds and if they worked. They were all young men they were saving their country".

The spanish civil war was really lost of course when the Fascists took lran in the late summer of 1936, but in a war you can never admit to yourself, that it is lost. Because when you admit to yourself, it is lost you are beaten.

The third story "Chauffeurs of Madrid" was really a dispatch for the "North American Newspaper

Alliance" dated 22nd May 1937, during the Spanish Civil war. In this section of 'Men At War' it is a unique and typical response to danger of individuals in war, that he studies. While in Madrid with his good friend Sidney Franklin, the bull fighter from Brooklyn, New York, they had a succession of Chauffeurs, who Hemingway studies here, in their various reponses to war.

The first was Tomas, a dwarf and a sensitive person, 'a man of sentiment' who considers madrid "The Capital of my soul". But once he had seen tanks bombed by planes, he becomes cowardly.

The second driver, turned out to be a cheat and a rogue. The third was David, brave , foul-mouthed and unable to drive except at a crawl or a dash. His eccentricity was his pleasure in hearing shells whistle overhead until one day he saw, seven women in a foodline hit by a shell. After that his response was overwhelming sadness. He represents typical spanish profanity and the profane response to war.

The fourth was Hipolito. who Hemingway writes "is the point of this story". He was a trade union man for twenty years, Veteran of the assault on the Montana Barracks and a believer in the Republic.

"He made you realise why Franco never took Madrid, when he had the chance, Hipoito and the

others like him would have fought from street to street and house to house, as long as anyone of them was left alive, and the last ones left would have burned the town. They are tough and they are efficient. They are the spaniards that once conquered the Western World". At the end, Writes Himingway "You can bet on France or Mussolini, or Hitler if you want. But my money goes on Hipolito.

The last summing up namely "You can bet on France or Mussolini..... Hipolito" illustrates how Hemingway has reached a decisive stage. The period of the quest of values has come to a triumphant end. Through characters like Hipolito and others, he has come to emphasize the value of physical courage, moral integrity and 'Love' as a distinct force from sex.

The fact that Hemingway has been gradually changing his attitudes towards his generation and the world, he and his generation had inherited, reflects the direction of his philosophical evolution which was gathering momentum. He sees a light, no matter how faint, beckoning man to fresh trials of strength and endurance. Hemingway had come to rely on the inner virtues and has come to pin his total faith on them. He has almost steered himself out of the morals of despair, despondency and jazzy lightness to which

he and his contemporaries had been willing victims. It is here that Hemingway steals a march over his contemporaries and deserves a special consideration. The full story of his steering out of the futility of external agents (be they political economic) will become stil more clear when we come to recount his philosophy of affirmation that man may die but he coannot be defeated.

NOTES

1. Carlos Baker-Hemingway: The Apprenticeship of Ernest Hemingway: The Early Years : New York-1954.
2. Phillip Young-E.H.: A Reconsideration 1966.
3. Ibid-P223.
4. Earl Rovit-"Ernest Hemingway"(New York 1963) P77.
5. C L C vol.30 Eds. Jean C. Stine Daniel G. Marowski P178.
6. Irving Howe in "A View Of Modern Literature And Politics"(c) 1963. Horizon Press New York P65-70.
7. Hemingway said to Fitzgerald about people who wrote for money "This kind of writing is a type of whoring recounted in Ernest Hemingway: A Moveable Feast P113.
8. Ernest Hemingway: "Death In The Afternoon" Grafton Books, London. 1977(c) E. Hemingway Ltd. 1932. P8.
9. The title 'In Our Time' comes from Episcopalian order for morning Prayer-" give peace in our time o. lord! Hemingway ironically implies a general sense of peace in contrast to Warfare.
10. E. Hemingway: "The Snows Of Kilimanjaro and other stories" Penguin modern classics 1963- The Vignette "Nick sat against the wall....." P81.
11. M. Cowley: Introduction to " The Portable Hemingway" PXIV.

CHAPTER - II

EMERGENCE OF THE SPIRIT OF REAFFIRMATION

When we glance at the literary activity of the age. We find that the writers were more concerned with the tragedy than strengthening the human values. They remained only silent witnesses, spectators rather martyrs to the inevitable tragedy. Out of the great masters only Hemingway remained the beckoning star. At every stage he preserved his distinct identity whereas most of his contemporaries had avowed themselves to the pressures of the age i.e to Romantic Hedonism or to a mood of Resignation. Hemingway seemed to have avowed himself to no such creed. However, there can be no denying the fact that he at moments might have felt entrapped in the Arnoldian dilemma, 'Is there no life, but those alone.'

Mad man or slave must man be one, yet on the whole, there is a negligible defeatism in his work. 'Man can be killed but he cannot be defeated'. His posthumously published book "Islands In the Stream" is symbolically suggestive of his attempt at recording the events. Thomas Hudson's succinct comment on receiving his summons.

"get is straight/you boy you lose.

Love you lose

Honour has been gone for a long time, Duty you do," seems to sum up the whole. Thus , although he belonged very much to his age, he shared the experiences and impulses of his contemporaries, yet he did not stop there. He went ahead like Santiago, the hero of his novel. 'The old man and the sea' circumnavigating the great depths for some precious catch. He got his treasure even if it was mutilated in the process of bringing it to shore. In respect of visionary truth, he is alone in his field.

What distinguishes him from his compeers in his own field, is the prophetic quality of his works. He has tried to bombard the very nucleus of the event; whereas his compeers in the world' of art remain satisfied with the 'fact' the event. But Hemingway's different novels reveal the different effervescences.

For example, even if we concentrate on his novels alone, we shall discover that if 'The Sun Also Rises' gives an idea of the all round futility and ennui about war, "A Farewell To Arms" presents how man is trapped biologically as well as socially. Finally "A Farewell To arms" leads to a philosophical suggestion that wars are fought by the finest people

that there are or just say people..... but they are made, provoked and initiated by straight economic rivalries and by swines that stand to profit from them. Wars are fought by the best of people.

From 'The Sun Also Rises' to 'A Farewell To Arms' there is the picture of deeper spiritual crisis with an underlying current of courage. "To Have and Have not" brings us a fresh realization 'One man alone has no chance' The novel points out to another dimension i.e the need of social solidarity.

The drama of 'The Man Alone' and social interdependence become the subject matter of 'The Old Man and The Sea'. 'The Old Man and The Sea' apparently did not have to do anything with war. The conclusion points out 'Man may be killed, but he cannot be defeated' 'The Islands In the Stream' seems to be final reordering of events and philosophy and ends, with a heart bracing message 'Duty you do'

The whole picture clearly evinces how unlike other compeers in the Field, Hemingway had deeply felt and thought and he should do it in a very manly way with full sincerity and devotion. Duty one should do without any moral predicament. If the old man has to kill the fish he loves, he has to do because he is a fisherman, yet he can keep his hold on essential virtues associated with the word human on an

intellectual plane, as well as on the plane of inner realization, Hemingway realised that he should escape towards the 'inside'- the virtues of 'heroic courage' 'endeavour' and love. Because these human values should survive if man is to survive.

The irony is that' Man has gone out too far' and in this way he has brought himself to a stage where the impersonal forces, symbolised by the vast sea are prepared to swallow him. What is the ultimate destiny of man ?. Man in his individual capacity may be killed but in the war of destruction man in his totality cannot be annihilated.

The brief analysis above, clearly points out how Hemingway stood apart from his generation, neither giving way to 'Romantic hedonism' nor yielding to tragic gloom and despair. Like a contemplative mystic, he made his separate peace covering one milestone after another in the direction of reaffirmation in life, midst the macabra dance of destruction all round on different planes.

He steered through the crisis and changes in his thoughts, feelings and conduct, upsetting all the values. justifying Gertrude Stein's ugly phrase Lost Generation and finally reaffirmed his faith in 'life' itself. He is the lone star that shines by his own light. He tried hard to steer out of the middle and

pave the way to faith in reaffirmation. Thus he can be said to enjoy a singular privilege among those "who soar but rarely roam but rather keep true to the kindred fruits of heaven and home".

2.1 Courage Among Wastelanders

The evolutionary graph presented in the preceding chapter distinctly clarifies the issue regarding Hemingway's relations to the spirit of the Lost Generation. Right from the start, we find three aspects always present: The wound, the break from society and the Code along with a working adjustment of the malaise. This is a clear indication that inspite of his obsession with the collapse of old values and subsequent liberation from social taboos and sense of loneliness , his inclination towards Affirmation, heroism, moral integrity, courage and endurance is distinctly evident.

For a deeper understanding of the implications of the philosophy of affirmation let us proceed according to the evolutionary changes. With reference to his major works, our study will begin with 'The Sun Also Rises' (October 1926). Hemingway's first significant novel is associated with the spirit of the Lost Generation. In fact, he tried to keep himself morally, at a distance from the concept of 'Lostness'. It is true that he told Fitzgerald that 'The Sun Also Rises was a hell of a sad story, whose only instruction was how people go to hell'*¹ yet the point of the book for him as he wrote to Maxwell Perkins was 'that the earth abideth for ever' he held

the earth with ' a great deal of fondness and admiration' and not 'a hell of a lot for my generation.' He cared 'little about vanities.' The book was not meant to be 'a hollow or bitter satire but a damn tragedy with the earth abiding forever as the hero.' Like Jake Barnes, Hemingway was facing the hazards of 'la vie humaine' with courage and a reasonably light heart. " I've known some very wonderful people, who even though they were going directly to the grave..... managed to put up a very fine performance enroute." * ² Through Jake Barnes, Hemingway takes on the instance of a detached observer looking on at aimless revels which at once amused him and sickened him. Obviously, three of the principal characters Jake Barnes, Bill Gorton, and Pedro Romero - are solid citizens albeit slightly beaten - up. They do not appear as lost. Unlike Robert Cohn, Brett Ashley and Mike Campbell, they retain their sanity without surrendering to neurosis. Hemingway's love and admiration for the natural earth is quite clearly projected. Any beat-up person who could gain strength and sanity from contact with the earth was a kind of hero in his eyes, as one sees in the portraits of these three characters.

The novel contains a certain amount of optimism which puts into relief the surrounding darkness. The

point of the novel is "all is vanity and vexation of spirit" *³ except the things that are not vain. The healthy and the robust innocence of spirit symbolised in Jake Barnes, Gorton and Romero, highlights the moral norm of this novel. Against this norm is ranged the sick, abnormal 'vanity' of the Ashley Campbell Cohn triangle . This constitutes the central anti-thesis of the novel. These two sets of people represents the two separate moral and emotional atmospheres. One represents a chaotic world of meanness and vanity, the other, a bright sane world, free from entanglements. Jake Barnes and Bill Gorton's visit to 'Burguete' in the pyrenees has men - without - women theme. A mood of brightness heightened by the natural beauty around them characterises the theme of healthy male companionship. It is also implicit that the most important reason for this happiness is the absence of petty intrigues and unpleasantness of the other set. It is a brief but wonderful spell where there is no word from Robert Cohn nor, from Brett and Mike. * ⁴

This emotional and social separateness with its regular interplay of contrasting mood relates directly to the prefatory quotation from 'ecclesiastes'.

"One generation passeth away" says the preacher," and another generation cometh but the earth abideth forever." Brett Ashley and her decadent coterie represents truly Lost Generation with its emotional bankruptcy and neurosis. But nevertheless, the earth abides, the Sun rises and sets over the fields and woods of France and Spain. This contrast is emphasised in the character of the brave matador Romero. As an anti-thetical force, he is manly, incorruptible, healthy and courageous, with an integrity and self possession. He is 'beat-up' like others of his generation but not Lost!

Although Hemingway, in this novel carefully avoids the moralistic tone, the moral drift of the story is obvious and notably healthy. Shortly after the novel appeared, Hemingway remarked, as he did not do openly in the book that "people aren't all as bad as some writers find them or as hollowed out and exhausted emotionally as some of the Sun Generation." His indictment is directed against those who allow themselves to be defeated by circumstances to flounder in boredom and alcohol when there was so much to be done. In contrast to the 'hollow men' *⁵ Hemingway presented another set of men who keep their mouths shut and took life as it came. This is the true moral norm of the story.

2.2 The Moral And Aesthetic Values Of "A Farewell To Arms"(Sept.27, 1929)

We again find a gradual building up of contrasting images, providing an aesthetic as well as a moral purpose. As in the earlier novel, where we have the Burguete - Montparnase, Catholic - Pagan, and Romero - Cohn, contrasts. Here too, the images cluster around the concepts of home and not - home. The dominant images of the mountain and the plain : one stands for home, security, love and peace. The other for not - home, war and death. Thus both the novel have a natural - mythological structure running through them. Poetry and emotional values surround both concepts. For example, the home concept is associated with the mountains, the dry cold weather, with peace and quiet, with love, dignity, health, happiness and the good life with worship or consciousness of God. The not - home concept is associated with low lying plains, with rain and fog, with obscenity, indignity, disease, suffering, nervousness, war and death, and with irreligion.

The first sentence of the first chapter introduces this concept :

"In the late summer of that year, we lived in a home, in a village, that looked across the river and the plain in the mountains."

The mountain image begins to develop important associations as early as chapter two when the priest urges Fredrick Henry to go to Capracotta in the Abruzzi. Throughout Book I, Hemingway builds up the mountain image. Years later he would use the mighty peak of East Africa as a natural image of immortality, just as in "The Green Hills Of Africa" he would built his narrative in part upon a contrast the hill country and the Serengeti Plain.

With the appearance of Catherine Barkley, the concept of home gets new dimensions. Ideas of home, love and happiness surround her, and as alluded to, several times by Frederick Henry, she can make a 'home' of any room she occupies. After Frederick's harrowing low-land experiences during the retreat from Caporette, the lovers move to Switzerland, and with this Catherine moves into the centre of the home-image. They settle to a happy life in the dry cold mountainside above Montreux. The March rains and the need for a good hospital drives them down from their mountain paradise, and it is here at Lausanne, that Catherine's death occurs. The entire structure of the novel is developed around these contrasting situations. To Gorizia. the not-home of war succeeds the home with Catherine in the Milan Hospital. Then the terrible Caporetto retreat is followed by the

peaceful, happy retreat which the lovers enjoy above Montreux . Home ends for Fredrick when Catherine dies in the hospital.

Inspite of its overt pessimism, this novel according to Mr. Ludwig Lewisohn " proves once again the ultimate identity of the moral and the aesthetic." he believes that Hemingway " transcended the moral nihilism of the school he had himself helped to form " by the very intensity of his feelings for the contrast of love and war. The story has " two culminations, the laconic and terrible one in which the activity of the battle police bring to an end the epically delineated retreat of the Italian Army with its classically curbed rage and pity..... and that other final culmination in Switzerland with its blending in, so simple and moving a fashion of the eternal notes of love and death." * 6

Even Fredrick's encounter with the priest lends religious significance to "A Farewell To Arms" by pointing out the Quest for meaning behind his careless life. Love seems to score a victory over biological phenomenon of sex.

2.3 The Metaphor Of The Undefeated

The developement of the code of moral courage in the short stories of Hemingway.

The evolutionary graph presented in the preceding chapter distinctly clarifies the issue regarding Hemingway's relations to the spirit of "Lost Generation". The curve shows its inclination to the vertex of affirmation rather than revolt, the vertex comprising heroism, moral integrity, courage and endurance. It is signified by such statements as:

" A man can be defeated, but never destroyed " or "the whole world is like a ring to me. Everyone is in the ring: you survive only if you fight back and I'm always ready to pick up the gloves. Sure, I'm still boxing, I will wait until my last day and then I will fight against myself in order to accept death as something beautiful..... * ⁷ or as much later he wrote : " I thought beat-up may be..... in many ways. But demand if we were lost except for deads, Gueules, Casees, and certified crazies lost no..... we were a very solid generation though without education (some of us) But you could always get with it." *⁸

The fact is that the two curves after some intervals seem to run parallel to each other.

However..... in the end, the curve of affirmation seems to overlap the curve of revolt. This is the unique significance of the novels of the later period.

The history of affirmation is strangely integrated with the so-called code hero. A code hero is a consistent character who performs the function of binding the wounds received by the author early in life. He is sharply distinguished from the hero, for he is made to balance the hero's deficiencies. He is referred to as the code hero because he represents a code according to which the hero, if he could adhere to it, would be better equipped with, to adjust himself to a world of violence, disorder and suffering, to which he has been already introduced. The code hero offers up and exemplifies principles of honour, courage and endurance which in a life of tension and pain, make a man, a man and enables him to conduct himself well in the losing battle that is Life.

The glimpses of the 'code hero' who comes out so triumphantly in the later novels can be seen as early as in the short stories. Let us take such an early writing as the play " NO Worse Than A Bad Cold" which he wrote when studying in Oak Park High (1916-17). This play was based on Longfellow's "Hiawatha"

which in his introduction, he called an "Indian Passion Play". It is in this play that for the first time emerges what was later on called "The Code Hero", namely - PawPaw Keewis, where as Richard Boulton is the Hemingway hero. *⁹

The code hero always shows Grace Under Pressure. In another unpublished short story "The Current" The Code in the recognizable form, had already started to appear. The hero is clearly not the boxer "Slam Bing" who wins his girl by winning the championship, but the girl herself Dorothy Hadley, whose ideals make a man out of a play boy. The theme is : "women set ideals, men live upto them. In doing so he becomes a man, wins woman. A suffering man has earned his dispensation. He may leave off the struggle now."* ¹⁰ In this connection, it may be said that the name Nick Adams has almost become synonymous with the Code Hero. *¹¹

The other stories to follow in the sequence are those from "Men Without Women" such as The Undefeated, Fifty Grand, The Short Happy Life Of Francis Macomber. The same code prevails as a dependable moral background through out these stories. Usually the drama revolves around the principles of courage, of honour, of pity or sportsmanship in its largest human sense. The old

bull fighter, Manola Garcia in "The Undefeated" is defeated in everything except the spirit which will not accept defeat.

Jack Brennan, the aging welter- weight in "Fifty Grand" is the rough American equivalent to the Veteran Manola Garcia. Both stories are complementary studies in superannuation. Both men show in crucial situations, the courage which has sustained them through their early career. The burlesque show manager in "A Pursuit Race" refrains from waking his advanced publicity agent when he overtakes him and realises that the man has just lost a long struggle against whatever anguish it is that has driven him to drink and dope. "They got a cure for that" the manager had said "no". William Campwill said "they haven't got a cure for anything. *12

The burned major in "A Simple Enquiry" has the decency not to dismiss the orderly who has rejected his proposition. The story is a strange picture of strong, basic stoicism compatible with the abasement of war. Then there is the brutalized Alpine peasant who has been in this habit of hanging a lantern in the jaws of the stiffened corpse of his wife, standing in the corner of the woodshed, till the spring will make it possible to bury her. But he is ashamed to drink with the sexton after the latter has found what he has done.

"A clean well lighted place" projects the ultimate horror in life. But as the story develops, "the place" of the title, a Spanish cafe has come to stand as an image of light, cleanliness and order, against the dark chaos of its counter - symbol in the story - which is the idea of 'nada' or 'nothingness'.

From among his other short stories, we have also "The Light Of The World" which was one of the six or seven short stories, that Hemingway liked best. There is a certain triumph in the story, which points to a very complicated defence of the normal against the abnormal. Among the group of homosexuals and five prostitutes, it is the fat Alice, in her indecent silk dress, who stands comparatively for the normal, the honest and a sound love. Love may be the light of the world, but an even stronger light may be cast by the honest common sense of people like Alice, the Michigan Wife Of Bath.

Even in the portrayal of the old French couple in "Wine Of Wyoming" Hemingway presents a championship of the normal and the natural which runs like a backbone down through the substance of the tales he chooses to tell. His devotion to the honest and the actual is a moral decision which happens to coincide with his aesthetic views .

" Cowardice as distinguished from panic, is almost always a lack of ability to suspend the functioning of imagination. Learning to suspend your imagination and live completely in the very second of the present minute with no before and no after is the greatest gift a soldier can have."*13

The finest and best known of these code heroes is old Santiago of " The Old Man And The Sea". What is significant about him is that he behaves perfectly honourably, with great courage and endurance as he loses to the sharks, the giant fish he has caught. The message conveyed through the code hero is that, this is life you lose ofcourse, what counts is how you conduct yourself while you are being destroyed.

In brief this is the sketch of his curve of the philosophy of affirmation by which he distinguished himself from who wrote about their age and in one way or the other belonged to the Jazz Age, another nick name for the age of the Lost Generation.

The 'Code' - the code of courage and integrity - reappears in

" Death In The Afternoon" (September 23,1932) and "Green Hills Of Africa" (October 25,1937).

The bull fighter is a good example of the man with the above code. As he acts out his role as a high priest of a ceremonial in which men pit

themselves against violent death, and with a behaviour that formalizes the code, he is the very parsonification of "Grace Under Pressure." In the latter book we are again presented with the hunter's code that same ethic learnt by Francis Macomber too late in life. Hemingway's belief that the present moment in anyone's life is most important, without concern for the before and after, which is the greatest gift a soldier can have, also holds true for a bull fighter as he wrote in "Death In The Afternoon." To know how to ignore and despise consequences was the way to achieve that elation that only the brave could know.*¹⁴

In 1923 Hemingway made his first trip to Pamplona, Spain, to take a look at the bull fights. One afternoon he watched the performance of the dark and spare Manuel Garcia Lopez 'Maera' who was having great difficulty in making the kill. As the bull charged, Maera leaned hard on his sword, but the point hit a vertebra. The sword buckled nearly double and shot up into the air. Although Maera's wrist was dislocated in this collision of steel and bone, he refused to leave the ring. But Maera fared no better, in his next four attempts at the kill, striking bone each time. As Hemingway explains in "Death In The Afternoon" Maera's honour demanded that he kill

correctly over the horns: " Now at any time, he could have without danger or pain, slipped the sword into the neck of the bull, let it go into the lung or cut the Jugular and killed him with no trouble. But his honour demanded that he kill him high up between the shoulders, going in as a man should, over the horn, following the sword with his body. And when on the sixth time he went in this way and the sword went in too." Hemingway would remember this difficult kill when he sat down to write "The Undefeated " the following year. There can be little doubt that he named the aging Matador of his story in honour of Manuel Garcia Lopez. 'Maera'(1896-1924) who on that memorable afternoon in Pamplona had killed with honour " as a man should." "Era muy hombre" declared Hemingway paying Maera his highest complements. *15

The final sword thrust is what Hemingway calls "the moment of truth " * 16 To appreciate Manuel's performance in " The Undefeated" one must clearly understand two essential points

(1) The merit of the kill is judged by the manner in which the matador goes to the bull and by the placement of the sword, not by the quickness of the kill.

(2) There are many ways for the matador to trick to killing of a bull without going straight in on him, without exposing himself to any great danger. *¹⁷ Hemingway writes in "Death In The Afternoon" : to kill the bull with a single sword thrust is of no merit at all unless the sword is placed high between the bull's shoulders and unless the man passed over and had his body within reach of the horn at the moment he went in..... . To kill a bull in his neck or his flank, which he cannot defend, is assassination * ¹⁸ Manuel in "The Undefeated" insist on killing the bull properly. Short and straight over the horn, there by exposing himself to great danger. At any time, if he were without honour, he could have 'assassinated' the bull with little or no risk to himself. "The Undefeated" well illustrates what is meant by the Hemingway code: a personal code of conduct, self imposed, characterised by courage, stoicism, dignity and honour. It is a set of inviolable rules by which the code hero imposes order and meaning on a chaotic world, steels himself to the pain and disappointment of life, and retains his dignity and honour. The code permits a character to retrieve, usually moral, as he goes down to what the uninitiated would call defeat. The person who abides by the code is motivated not by a desire to win glory

or admiration of others, but by a deep sense of personal honour and integrity. One can be instructed in the code, as is the protagonist in "The Short Happy Life Of Francis Macomber" but more often it is instinctively adopted by such 'primitives' as Santiago, the old fisherman in "The Old Man And The Sea" and Manuel Garcia, the illiterate aging bull fighter in "The Undefeated".

Manuel, it would seem, has every reason to give a perfunctory performance in the bull ring this night, he is too old for his profession, he is weak and pale from his recent hospitalisation. He is being poorly paid, he is performing for an audience that does not understand and appreciate the finer points of the art, he is a last - minute substitute in a nocturnal in which "kids and bums" perform . It is bad enough to fight at night - the bull fight is a tragedy traditionally acted out in the sun and shade of the late afternoon - but to follow the comic bull fights, the Charlie Chaplins, is doubly humiliating. Moreover the crowd laughs during the tercio of death, when the bull's splintered horn gets caught in the canvas covering the cowardly picador's dead horse. Their laughter follows immediately upon the heels of Manuel's first abortive attempt to kill the bull, during which he narrowly misses being gored and

trampled. Yet Manuel gives a proper performance from beginning to end, even after he is pelted by cushions and bottles, even after he is gored and bloody. Why ? The answer is perhaps best summed up in the Spanish word "Pundonor" in Spain honour is a real thing writes Hemingway. Pundonor means honour, probity, courage, self-respect and pride in one word. Manuel is not performing for the President, "whose box he could not see high up in the dark plaza" nor for the audience that shouts 'Ole' one moment and throws cushions and bottles the next. Manuel who stands "very much alone in the ring"*¹⁹ is performing to satisfy his own high sense of professional dedication and personal honour. When Manuel is being pelted by cushions, someone from close range throws an empty champagne bottle striking the matador on foot.

Manuel although bloodied and bowed, is truly undefeated. He has fought and killed according to rules. Despite his bad luck (he has drawn a bull which is all bone), his humiliation by the crowd, and his wound, he kills in the proper manner, on the fifth sword thrust. Manuel's performance is not brilliant, it lacks grace and serenity. But his is a respectable performance and a remarkable display of personal honour, deserving our applause and admiration. The picador Zurito, acknowledges the

merit of performance when he refrains from cutting off Manuel 's coleta, the traditional badge of Matador's profession. Hemingway places Manuel in the company of Matadors and thus pays the highest tribute to his aging fighter, whose integrity, if not his skill has earned him this place of honour. Nevertheless Hemingway refuses to compromise the integrity of his performance. Manuel - defiant, uncompromising, bloodied, yet undefeated - may well have been Hemingway's romanticized vision of himself.

NOTES

1. Ernest Hemingway to F.S.F summer 1946.
2. Ernest Hemingway to M.P: Paris 10 November, 1926 P 229 and Paris 7, December 1926. P 238. Selected Letters: Ed. Carlos Baker.
3. From Ecclesiastes- Chapter1.
4. Ernest Hemingway: Fiesta P 494.
5. This image is an echo of T.S. Eliot's 1925 poem "The Hollow Men".
6. The Expression In America, NewYork 1932, P 519.

Carlos Baker- E.H : "The Writer As Artist", P 105

7. E.H to Kurt Singer: On Being asked whether he still boxed-Life And Death Of A Giant P 20.
8. E.H to Carlos Baker- Easter Sunday 1951.
9. Peter Griffin: Along With Youth.

Hemingway: The Early Years.

NewYork Oxford University Press 1985 P 27-28.

10. ibid-P 200-209
11. Over half of the first forty five stories that Hemingway wrote centered on Nick Adams or other young men resembling him. The recurrent figure Nick is not ofcourse, Hemingway himself though the places Nick goes to and the events he watches are ordinarily places Hemingway visited and events he had authoritative or personal knowledge and experience of.

12. Hemingway: "Men Without Women", P 40.
13. Men At War-P XIV, XVII.
14. Death In The Afternoon P 57.
15. ibid- P 82.
16. ibid- P 174.
17. ibid- P 178.
18. ibid- P 245-46
19. ibid- P 257.

CHAPTER 3

3.1 The further development of the Hemingway Canon - brief analysis of the spirit of solidarity and affirmation in :

(1) To Have And Have Not : (October 15, 1937)

It is a short and angry novel, acting as a social commentary of those decadent years, just after the stock market crash and the corruption rampant in the Prohibition Era.

The first unit of the novel introduces the character Harry Morgan, ex.-policeman from Miami, charter - boat fisherman out of Key - West, a proud and independent man, a tough guy preferring to smuggle contraband to support his family with, rather than using relief. The second Harry Morgan shows him losing his right arm by gun fire and his boat by confiscation, while carrying contraband liquor from Cuba, Hemingway's scheme here was to outline what he had learned about the process of revolution in which he had been artistically interested since 1931 and to attempt to show how revolutionary thought and action affects those involved. The theme was the decline of an individual.

The novel has often been criticised because of its fragmentation and disconnectedness. But it is

this fragmentation which reflects the theme of a collapsing world, which is present in all of Hemingway's work, especially the early fiction. Sheldon goes a step further when he writes : " Harry Morgan, tough hero that he is adopts a personal and pragmatic standard of behaviour, a Darwinian - Nietzschean morality at the furthest move from the official morality of our Judaeo - christian culture, a morality in which a man must sometimes, act as a 'criminal' in order to win decency and dignity as a man ." *1

The novel as we have it contains Hemingway's views of a decaying culture, and his disgust with the smell of death to come. By presenting and evaluating his personal experiences he attempts to briefly summarize the moral predicament of his times, his theory was that he could analyse Depressed America by concentrating on Key West as a section of the country. America at its worst was fully visible in Key West during the period 1932-36.

This novel is different from other depression - inspired proletarian fiction, in that it exposes the decay and presents the situation in a dramatically illustrative manner. That is why it is persuasive, down to earth - social documentary of the period.

In this book Hemingway dramatises a double

indictment of American society for its hostile and destructive attitude towards both men -of- action and writers, in the roles of Harry Morgan and Richard Gordon set against the Depression. Morgan is the individualist man of action, first crippled, and then killed as an indirect result of social corruption. Gordon is the representative of the sold - out writers, Hemingway writes about, in " Green Hills Of Africa" and of which Harry is in another variation in " The Snows Of Kilimanjaro".

Like "A Farewell To Arms" the Morgans story is a study in Doom. Morgan whose name is the same as that of a famous pirate, is the type of an old self reliant individualist hampered by social restraint of a corrupt and officious bureaucracy. But he is a supreme individualist of an American type because of his individualism, his cold courage, is resourcefulness, his self reliance, he can be seen as a descendant of the American frontiersman, the man who made his own laws and trusted his own judgements. Working between Cuba and Key West - a latin country and a rough American town. Morgan is a typical nineteenth century frontiersman in a twentieth century frontier situation.

The first of this series of episodes and the final scenes of Massacre and agony emphasise the

point of the story - that in an atmosphere (of revolutionary Cuba) in which man has been set against man, in which it is always a question whether your companion is not preparing to cut your throat, the most sturdy and straight forward American will turn suspicious and cruel. Harry Morgan is made to realise as he dies that to fight this world alone is hopeless. His dying words on the hopelessness of the situation of "one man alone" rings the knell of individualism. "A man" Harry Morgan said "one man alone ain't got. No man alone now." He stopped "no matter how a man alone ain't got no bloody chance." He shut his eyes. It had taken him along time to get it out and it had taken him all his life to learn it.

With perfect timing and accuracy Hemingway encapsulates a moral atmosphere that was prevalent at the moment - he was writing - a moment when social relations were subjected to severe tensions.

Even the title "To Have And Have Not" has a double significance. Its economic implications are obvious. As one of the have - not, Harry Morgan must take desperate measures for survival and his opponents are those who have money power, prestige and unearned privilege. But reversely interpreted, the title has a moral significance. Harry Morgan has a combination of a social courage and personal

integrity suited to his character. These same qualities are prominently absent among the leisure - class wastrels and other idlers by whom he is surrounded and with whom he is contrasted. To "have" what Harry has in the form of self reliance, self command and self knowledge is qualitatively superior, by any standards to the strictly economic forms of having. Thus the "have - nots" would be the representatives of every class and occupation: wealthy yacht owners, middle class artist like Gordan, simple alcoholics like Harry's supercargo Eddy, or the brutalised veterans who give and take punishment in the wild atmosphere of Freddy's Key West bar.

A good story would, normally charm the reader into certain illusions in terms of which his evaluation of character can take place. Within the illusion provided by "To Have And Have Not" Harry Morgan emerges as a heroic and morally indefatigable figure John Donne are part of an epigraph to Hemingway's next novel "For Whom The Bell Tolls" the title of which comes from the same source : "therefore never send to know for whom the bell tolls: it tolls for thee."

More than any other nation in Europe, it was Spain before the period of France, that emotionally

affected Hemingway most. There were two distinct periods in Hemingway's long association with Spain.

The first 1922-32, was one in which, Hemingway used Spanish background for six of the miniature of "In Our Time" as well as for five of the longer stories. "The Sun Also Rises" was also mainly set in Spanish terms (Burquete, Pamplona, Madrid). The last book of this period was "Death In The Afternoon" (1931-32).

The breakaway and revolt against "Lostness" of his generation is quite apparent in this book. A sense of despair although it is present but with a difference as is evident in the undefeated qualities of his characters.

3.2 The Fifth Column And The First Forty Nine Stories

Hemingway wrote " The Fifth Column And The First Forty Nine Stories" in December 1937 which was historically interesting. It is the collected edition of short stories and comprises the contents of "In Our Time" " Men Without Women" and "Winner Take Nothing". It also includes his first and only play "The Fifth Column". There are four hitherto uncollected stories : " The Capital Of The World" "Old Man At The Bridge" "The Short Happy Life Of Francis Macomber" "The Snows Of Kilimanjaro".

These forty five stories may be for the sake of convenience, taken as a unit, since they were all written within ten years and which Hemingway thought worthy enough to be collected in his first three volumes of short stories. They are also among the best short stories of the twentieth century. However as the earlier stories have already been mentioned above, we shall take into consideration only the unpublished ones.

"The Capital Of The World" is a fine story about a boy from Estremadura, working in a hotel in Madrid. It has the athlete dying young theme, with the young boy having a great passion for bull fighting and dying accidentally in a mock - bull-

fight in the empty restaurant using two meat nights. The punch lines is at the end as so many of Hemingway's short stories, similarly have:

"The boy Paco had never known about any of this nor about what all these people would be doing on the next day and on the other days to come. He had no idea how they really live nor how they ended. He died, as the Spanish phrase has it, full of illusions. He had not had time in his life to lose any of them, nor even at the end ot complete an act of contrition.

He did not even have the time to be disappointed in the Garbo picture which disappointed all Madrid for a week."*²

The implication here is that normally a person lives with certain illusions, and then loses them fast enough. But this boy died young, too young to lose his illusions.

" In Old Man On The Bridge" Hemingway encapsulates the predicament of the Spanish people during the Spanish civil war. It is about an old man at a bridge across the Ebro on Easter Sunday 1938. Retreating alone from San Carlos, this old Spaniard is concerned about having been forced to abandon a cat, two goats, and eight pigeons. Mr. Alfred Kazin writing about "For Whom The Bell Tolls" feels that

this novel was written in the spirit of this short story *³ which was originally a news despatch (Ken. May 1938). "The Short Happy Life Of Francis Macomber" and "The Snows Of Kilimanjaro" are significant stories both based on Hemingway's trip to East Africa in the winter of 1933-34, lasting four months. Although both the stories are different in their circumstances, their thematic similarity is apparent. Both repeat the men - without - women theme. Both stress the corruption power of women and money, which are mentioned in "Green Hills Of Africa" as obstructive forces of American male writers.

Francis Macomber does not write. He is a wealthy American sportsman hunting the Tanganyika plains with his wife. But he is disturbed by the feeling that he has lost his manhood, morally on account of women and money. Margot Macomber, coveting her husband's money and valuing the power she has over him is probably drawn as one of the most unscrupulous female characters of Hemingway. Wilson, who is Macomber's paid white hunter, finds Margot as a true example of the American wives he has met in the course of his professional life. Although limited to the international sporting set of women, his opinion is harsh. He finds them :

"The hardest in the world, the cruelest, the

most predatory, and the most attractive, and their men have softened or gone to pieces nervously as they have hardened. " *4

Whether through women or the desire for money, self betrayal is what kills a man before he has lived out of his time. The emphasis on the value of integrity in these short stories suggest it to be considered as an obsession of Hemingway.

Wilson, a fine character is also symbolic. He is the yardstick figure, the man free of woman and fear. He is the standard of manhood towards which Macomber rises, and is forced to participate in the emotional mess of a wretched marriage. When Macomber loses his fear on the second day, Wilson quotes from Henry IV :

" By my troth, I care not, a man can die but once, we owe God a death and let it go which way it will, he that dies this year will quit for the next ". *5

Although here physical courage is emphasised, it is obvious that Hemingway is dealing with moral courage as well, since the physical aspect often symbolises moral courage.

"The Fifth Column " sought to present Hemingway's tough minded apprehension of the state of things in Madrid that autumn . It painted the evil of

war. Although sympathetic to the republic, we cannot regard The Fifth Column as a vehicle for Loyalists propaganda.

In the foreground of the play are two of Hemingway's familiar opposition: home against war and the lover against the lonely and the essentially womanless worker. Phillip Rawlings, the hero is secretly a republican agent in the fight against the Facist infiltration. Phillip's Choice is between home and war, leaving Madrid with the girl, Dorothy Bridges :

" Her name" says Hemingway " might also have been Nostalgia or continuing to fight fascism. " *⁶

"If the play has the moral " writes Hemingway "it is that people who work for certain organisations have very little time for home life."*⁷

Without concurring in the politics or methods of his organisations like Robert Jordan, Phillip choses to stay on in Madrid. "Where I go now, I go alone, or with others who go there for the same reason as I go."*⁸

This is the region where man without woman works alone. When liberty is at state, happiness of home life has to be sacrificed.

Thus we find that although being a voice of disillusionment and futility in the "The Jazz Age".

Hemingway gradually became a writer of social consciousness in the thirties. He hated fascism and the Russian style communism and so we observe this concern about fascist threat to the democratic world in his next work "For Whom The Bell Tolls" 1940.

Too much money and a woman are also the problems that Harry, the dying author in "The Snows Of Kilimanjaro" has to wrestle with. He has sacrificed his talent of writing by marrying a rich woman, by which he has artistically died long before his final death. All the literary wealth in him is going to be buried with him, as now it is too late to record it. He only has memories- left of the rich qualities he once has - that of Liberty, Opportunity and Integrity.

"The Snows Of Kilimanjaro" has its subject the psychology of a dying man . Hemingway's own experiences on safari, his own serious illness, the flight over the plains of Africa, and the distant view of the enormous snow capped mountains of Kilimanjaro, supply the framework on which the story hangs. During the flight East and while being treated for amoebic dysentery in Nairobi, with his head aching and ears ringing with the effects of emetine, Hemingway probably spent his time brooding on a topic probably which would be natural in such a situation

that is the death of a writer before his work is done. The dying writer is very different from the ghost of his former self, the young, free, unsold writer, seriously devoted to his craft. This story is another variation on the theme of death which recurs in many of Hemingway's stories, and also like his other short stories, it has a succession of symbols used dramatically like the snow capped mountains are a source of strength from which the dying writer is trying to regain his sapping energy. It is a fine study of physical decay and moral upliftment.

3.3 For Whom The Bell Tolls

He wrote his most successful book "For Whom The Bell Tolls" October 1940. Hemingway at this stage had been faced with a problem whether personal honour can help man survive in a world whose condition is that of violence. This has been posed in his earlier works, and is now coming to its final resolution.

Hemingway's interest in the Spanish people had awakened in the earlier twenties, when he regularly started going to Spain for the bull- fight season. As for the Spanish civil war, he got involved in it from 1936, he helped to raise substantial funds for equipping the Loyalists with ambulance and medical supplies. Till the end of 1939, he was either in Spain or working for the republic outside Spain or writing about the course of conflict. This novel is the outcome of the involvement, except he is more concerned with the presentation of emotions and attitudes rather than with the images of war. In outlining the predicament of the Spanish people, Hemingway focuses on a group of republic partisans, drawn from many parts of Spain, and living under very primitive conditions in a cave on the high forested slopes of Sierra de Guadram as sixty miles North - West of beseiged Madrid and behind the fascist lines.

The action covers a sixty-eight hour period starting Saturday afternoon and ending Tuesday noon of the last week of May 1937.

Hemingway was deeply conscious of the betrayal of the Spanish people, and it is this strong emotion which motivates the book. The mass killings, the starvations, the lack of suitable weapons and above all the betrayal, built up the tragedy of this people. The period chosen for Jordan's action, that is early summer of 1937 is specially important, as Hemingway wanted a period deep enough into the war so that the possibility of republican defeat could be a significant psychological factor. The time also had to be distant enough from the end of war so that a republican victory could be believed in by a few people. The struggle had some meaning and hope attached to it.

The different forces that are going to bring about the tragedy are : the Judas like Pablo, Guerilla leader, so far gone in defeatest 'sadness and moral cowardice' that any undertaking in which he will participate is bound to fail "I don't like that sadness, that sadness is bad. That's the sadness they get before they quit or before they betray. That is the sadness that comes before they "sell out " thinks Robert Jordan "*⁹

Pablo symbolises the general malaise of defeatism, but it is clear that he was returning from Nihilism to the moral values otherwise this sadness which comes , he gets out of it and starts afresh once again.

The ancient magic symbol of number three, and . Pilar's premonitions, add to the super natural effect, which greatly enhances the emotional intensity of the story. Pilar's forecasts create the reader's foreboding and that deepens our sense of impending tragedy. Her premonition of Jordan's death and her references to the smell of death *¹⁰ compel Jordan to recognize the possibility of death. His life among the Guadarramas may well total three-score hours and ten- seventy hours, as a substitute for seventy years *¹¹. We notice a pattern of tragedy in the unseasonal snowfall, in Pablo's defection, and in the bombing of El Sordo on the chancre - like hilltop. When through Pilar, Jordan's death is almost a certainty, every incident in his brief seventy-hour span of life is especially poignant. Through this perspective, Hemingway evokes the same feeling of life and death which he looked for when he first went to watch the Spanish bull fight. This sane consciousness of death lends an aura to the events of life which is one of the familiar themes in Hemingway's novels.

Besides this theme, we also have men- without- women theme, the father - and - son, and the home - versus - war theme, which Hemingway had so effectively used in his previous novels and short-stories. There is also the image of the wheel conjured by Jordan, on his last Sunday evening, while he draws circles and makes his mathematical calculations for the dynamiting of the bridge.

" This is like a wheel that goes up and around. It has been around twice now. It is a vast wheel set at an angle and each time it goes around and then is back to where it starts

There is only one turn, one large, elliptical rising and falling turn and you are back where you have started." *12

By suitable blending the ancient and the modern idiom, Hemingway developed a language suitable to his epic purposes. The result of all this is that "For whom The Bell Tolls " is a kind of prose epic.

"Men At War" (October, 1942) is also written during this period, was aptly titled since the Second World War was raging all over Europe.

It was an introduction by Hemingway, and contains the Caporetto retreat sequence from "A Farewell To Arms" and the El Sordo hill top episode from "For Whom The Bell Tolls" as well as " The Chauffeurs Of Madrid."

Hemingway wrote in his introduction to this volume *¹³ "learn about the human heart and the human mind in war from this book."

Hemingway's experiences in the First World War and in the subsequent wars of the century initiated him through war which he felt is the key to understanding much of this century's experience. Through the suffering caused by wounds and his subsequent loss of his previous illusion of personal immortality he gained that other insight that men of war must have:

" I had a bad time until I figured it out that nothing could happen to me that had not happened to all men before me. Whatever I had to do men had always done. If they had done it then I could do it too and the best thing was not to worry about it."*¹⁴

Hemingway had read the Prussian General Karl Von Clausewitz's treatise "On War" which he quoted to and referred to on various occasions. He derived maxims from this treatise to use as the organising principle for "Men At War". Such Clausewitzian ideas - that courage to decide as well as courage to strike or resist is fundamental for the soldiers and that resolution to act, as well as firmness in resistance, is a key military virtue - these he not only quoted for his readers of "Men At War" but also applied then

to his own presentation of the century at war. For example he used them to explain the Italian debacles at Brihuega and Guadalajara during the Spanish civil war. The other basic concept from Clausewitz that war is an extension of politics by means of force, was agreed upon by Hemingway, and he cursed the politicians for their betrayal of soldiers. He hated the "Mismanagement, gullibility, cupidity, selfishness, ambition that produced war even has he admired men who prosecuted the war." *¹⁵ These again lead us to think that he hated such traits, it means he was an admirer of the virtues opposite of these.

The El Sordo hill top episode of "For Whom The Bell Tolls" is the twenty seventh chapter in the book. It is one of the most emotionally charged tragic scenes in this novel, with an air of inevitability about it. The very opening sentence set the atmosphere of doom which seems to pervade the whole book : "El Sordo was making his fight on a hill top. He did not like this hill and when he saw it he thought it had the shape of a chancre. But he had no choice except this hill"*¹⁶

The hill symbolises the obstacles of life and Hemingway and his fight to the hill top. El Sordo's is one of the two groups of Spanish guerillas hiding out in the mountains, against the fascists, on the

republican side, during the Spanish civil war. The defeat of the Spanish republicans was inevitable. The Spanish Civil War was really lost, ofcourse when the fascists took Iran in the late summer of 1936, " but you can never admit even to yourself, that it is lost. Because when you admit it is lost, you are beaten ." *17

It is in this spirit that the El Sordo hill top Massacre is significant. The air - power of the foreign enemy is a symbol of doom in the book. When the fascist planes roar over the mountain hide - out it is always in three's or in multiples of three's. " They move like mechanized doom. " *18

It is by the three such planes that El Sordo's band will be wiped out at three o' clock on a Monday afternoon. El Sordo's group along with Pablo's band are both helping out Robert Jordon in succeeding in his task of blowing the bridge. His Massacre is a symbol of doom of the Spanish people but his persistent struggle in trying to succeed and not in giving up hope, his efforts are to save his country, but not to give up like a coward but to die bravely in the battlefield, all this at the same time indicates Hemingway's streak of affirmation. The mountain image in Hemingway's stories symbolises something good, a happy healthy life and the high slopes of the Sierra

de Guavodarramas here are no exception, Hemingway realises that as Donne wrote "No Man Is An Island." In the savage war, this mountain serves as a permanent sanctuary and El Sordo, on his high hill top position tries to struggle in life.

So in this the one man is no longer alone, unlike Harry Morgan (To Have And Have Not) after the bridge blowing, Jordan's leg is broken and he is left to sell his life as dearly as he can. But he has learnt that "The World is a fine place and worth fighting for." *¹⁹

It is not a book without politics. Yet it is important to note that the politics has been dramatically embodied in a work of fiction whose moral values transcended political affiliations. In 1939 when still in the process of writing the book, he told Maxwell Perkins that "The book was designed to contain what people with party affiliations could never write or even perhaps know"

While finishing chapter twenty three, in January 1940 in Havana, he told Perkins that while under arms he was faithful and loyal to his side, once the war was over he was a writer not a catholic or a party writer or anything but a writer.*²⁰

It was Hemingway's strong belief that the job of the artist is to understand not to judge. There is

a certain artistic neutrality of one who puts humanity above politics and art above propaganda above. His positive conviction a belief of the artist's obligation to truth and to art and to humanity in its extra-political dimensions.

Hemingway was determined to maintain that balance without which art may degenerate into propaganda and "For Whom The Bell Tolls" is a fine example of this. The artist must never compromise with regard to his human and moral values inspite of the morass of opposed hatreds and sentimental mystics.

Among the native Spaniards in the book, it is Anselmo, Jordan's sixty-eight year old guide and friend, who best exemplifies the right human norm. Other members of Pablo's band show the range of political and moral attitudes across the popular front. There is the blood thirsty Pablo and the brave and fanatical hater Augustin. Then we have the irresponsible Paganism of the Gypsy Rafael. But it is old Anselmo who suffers all discomfort on account of his loyalty to Jordan. which is something that Rafael would never do. And unlike Pablo or Augustin, Anselmo, with the wisdom of his years, still hates killing even while he recognises its necessity. His important function is to serve as a yardstick of

human values. "That we should win the war and shoot nobody" he cries, "that we should govern justly and that all should participate in the benefits according as they have striven for them and that those who have fought against us should be educated to see their error." The Republic must win and Anselmo will fight for the Republic.

Like Anselmo, Robert Jordan is capable of working for a cause. The fanaticism around him doesn't destroy his deep, inner conviction. He is free, and unswayed by propaganda; doing his job with the necessary mental reservations.

Jordan's soliloquy during the hill top battle in which El Sordo's Partisan's die, is important in this context. He reflects that he is in love with Maria, even though, "there is not supposed to be any such thing as love in a purely materialistic conception of society." He wonders when he ever entertained such a belief.

"Never and You could have never have. You are not a real Marxist and you know it. You believe in Liberty, Equality, and Fraternity. Don't ever kid yourself with too much dialectics they are for some but they are not for you. you have to know them in order not to be a sucker. You have put many things in abeyance to win a war. If this war is lost all of

those things are lost. But afterwards you can discard what you do not believe in. There is plenty you do not believe in and plenty that you do believe in."*21

Hemingway like Tennyson believed one should never allow oneself to feel defeated. As he wrote in 1940: "The Spanish War was really lost, ofcourse, when the fascists took Iran in the late summer of 1936. But in a war you can never admit even to yourself that it is lost. Because when you admit it is lost you are beaten."

The war had been going on for a long time and the possibility of Republican defeat was there. But at the same time hope was necessary, to boost the sagging Morale of the Spanish people, who needed to believe in a "Republican Victory" and hence this period was distant enough from the end.

Pablo's 'sadness' might represent the general aura of defeatism, but it is in Robert Jordan, we see the true Hemingway hero. He has a great capacity for life, a full acceptance and and love of the world which is always a driving force for all Hemingway heros. It grows even stronger as one moves with his work through the nineteen thirties. Nick Adams has it, Jakes Barnes has it Fredrick Henry has it. It is strong in Harry Morgan though he is not very articulate in expressing his feelings. The love of

life the good life gives special point to the dying reminiscences of the other Harry, the writer on safari in Africa, in the story of "The Snows Of Kilimanjaro" yet the two men called Harry are stricken and doomed, and condemned to die under short respite, as is Colonel Richard Cantwell, a lover of life in "Across The River And Into The Trees."

Although Jordan is aware of the possibility of his death, he has a special soldiers' talent " Not to ignore but to despise whatever bad endings there could be." His predicament is akin to that of the torrero, who knows that he may be killed but despises death and enters the ring inspite of this.

In Jordan's self discussion on the necessity of killing, one sees the feeling of life and death sensed in a bull fight. "Don't you know it is wrong to kill ? Yes, but still you do it. Yes. And you still believe absolutely that you cause it, right ? Yes."

" It is rightI believe in the people, and their right to govern themselves as they wish. But you must not believe in killing, he told himself. You must do it as a necessity..... "

"..... No man has a right to another man's life unless it is to prevent something worse happening to other people, so get it straight and do not lie to yourself."*22

As in the play "The Fifth Column" Hemingway in "For Whom The Bell Tolls" uses the the men - without - women, the father and the son, and the home - versus - war theme. The atmosphere here is not similar to that liking for hardy masculine comradeship as it was in hunting - or fishing - or skiing which motivated the Hemingway hero. Here there is an absolute preoccupation with the work a man must do, where a woman has no place and may even be in the way.

Yet woman play a part , and the significance of Maria in this novel, is like that of Catherine Barkley in "A Farewell To Arms." Maria Morgan in "To Have and Have Not" and Dorothy Bridges in "The Fifth Column." Her role is finally symbolic, she stands for 'home'. All of them in different ways, represents normal Domesticity vanquished by war, and by the economic struggle for survival. Maria stands for the normal in the midst of a terrible abnormality. The fate of Hemingway heroines is that they are almost never at home, rather they are with their men in their field of action. Yet their virtue is that the best of them carry the home image with them wherever they go.

The high slopes of Sierra de Guadarranas where most of the action takes place, represents the "Clean

Well Lighted Place" where the air is cold and clear. Hemingway turns it into a veritable idyll in midst of war, where Maria, raped by the fascists, is restored to health gradually. Like Burguete in "The Sun Also Rises" and Abruzzi, the priest's homeland in "A Farewell To Arms" and the Alpine Sanctuary where Frederick and Catherine spend a short, happy time together, this too is a mountain refuge in the midst of 'Nada'. But "No man is an Island " and in this terrible war, no mountain can serve as a permanent sanctuary and is now open to invasion by the enemy - the fascist bombers.

But Hemingway realised the importance of learning to adopt one's thinking and emotions and learning to win. This attitude recurs through out the Spanish War Writing. In the earlier war novel, Frederick Henry reacts with exasperation, then with numbness to the sacrifice of Catherine. But Jordan urges Maria to go away from the scene at which he knows, he will meet his death, with a solacing reminder of their spiritual oneness. "As long as there is one of us, there is both of us." Do you understand? *²³ one can almost conclude that this remark signifies finally not only the end despair and futility - the end of The Lost Generation but also the triumph of the positive virtue of love. We

realise, how little by little, Hemingway would seem to have, written himself out of the post-war dumps. We see that Jordan, eager for life and happy in love - is dying for a vision of man's future. " If we win here we will win everywhere" he says to himself in his last moments. *24

The idealist in Hemingway did survive, inspite of disillusionment, inspite of his deep dismay over the betrayal of Spain. Even assuming the omnipresence of nothingness "Nada" he has discovered that men have the choice of facing the inevitable with fortitude or despair, and that there is something to be gained by choosing fortitude. Under the naturalistic mark, one glimpses here in Hemingway, some features of a temperamental romantic.

3.4 The non-fictional books "Death in the Afternoon" (1932) and "Green Hills of Africa" (1935)

The two non fictional books "Death in the Afternoon" and "Green Hills of Africa" presents Hemingway in the role of a wanderer. His frequent visits to Spain to watch the Bull fights and his admiration for the bull fighters and their opponents- the bull firmly convinced him that bull fighting is an art, and a tragic act. By writing these works on bull fighting he was not presenting escapistfare. He was giving us the unadorned truth in a symbolic way rather than writing about labour problems or about political champions. Hemingway's personal and fictive interest in sports points towards a courageous belief in the possibility of a life with meaning inspite of living in a depressed world, in a world deprived a values, and marked by disillusionment. The bull fighting and its paraphernalia are a diversion to the creative spirit of Hemingway. It is a play of courage and cowardice, costume and theatre.

Green Hills of Africa too dramatises his own experiences of big game hunting. The author of Death in the Afternoon imagines himself as the good lion, he also imagines himself as the faithful bull : "fighting was his obligation and his duty and his

joy" Hemingway's description of the bull makes it clear that his bull is a writer:

"His horns were as solid as wood and they were so sharply pointed as the quill of a porcupine. They hurt him, at the base when he fought and he did not care at all. His neck muscles lifted in a great lump that is called in Spanish - the morilla, and this morilla lifted like a hill when he was ready to fight. He was always ready to fight and his coat was shining and his eyes were clear."

All this clearly points out that he was ready to fight always and never ready to give up, he was brave and courageous like Tennyson's Ulysses. In his fictional and non fictional works the bull fight is a source of value. It is an activity in which heroic behaviour is manifested at a physical level. Writing of his search for "People that buy actual physical conduct gave you a real feeling of admiration." he enthuses "well I have got hold of it in bull fighting, Jesus Christ Yes,"*²⁵ it is also a ritual. "The Sun Also Rises" is a step out of 'profane time' that historical period associated with moral and spiritual dislocations of the Lost Generation. To return to the ritual ceremony of the 'sacred world' of bull fight, the bull fight he suggests "recapitulates as spectacle and as rite the oldest

myths of the western world. This reading concurs with Michael Leiris's description of the corrida : "As a kind of mythical drama, whose subject is as follows, the Beast mastered then killed, by the hero. The moments when the divine is present are those moments when the torrero plays with death, escaping it only miraculously, charming it, thereby he becomes the hero, incarnating the crowd which attains through him to immortality.

The above statement again points out his return to the positive values of life by killing the beast in him. At the centre of "Death in the Afternoon Hemingway's inserts a story "A Natural History Of The Dead" with death at its core. Its narrator takes the role of a dispassionate naturalist, ironical comment on the Anthropocentric versions of the natural universe, which would stress the intimate relationship between the divine plan and human fate. The main subject of the tale is the First World War. The case histories concerning human and animal nature that the narrator observes contradict the versions offered by any self- called Humanist.

Hemingway points out " bull fighting has always been considered by contemporary chroniclers to be in a period of decadence.*²⁶ The ecstasy that can come from watching a complete 'faena' while momentary is as profound as any religious ecstasy, it is where

physical action and spiritual satisfaction can merge. The bull fighter is rather, powerful individual who enters the Arena with courage, grace and skill, to risk his life against the brutal force and violence of the bull. The good bull fighter dominates the bull with grace.*²⁷ At the heart of bull fighting and of Spanish culture lies the notion of honour or pundonor which means honour, probity, courage, self respect and pride in one word. Pride is the strongest characteristic of the Spanish race..... honour in the bull fighter is as necessary to bull fight as good bulls. *²⁸ The killing of the bull indicates aesthetic pride and pleasure. According to Hemingway, man has pleasure in taking to himself, one of the god-like attributes, that of giving death. *²⁹ Hemingway in the figure of the bull fighter gives his readers a cultural hero, who is also a model of grace, power and supreme authority at his best a god like figure - killer, artist and magician all in one.

"The Undefeated" is another of his short stories about bull fighting. The Undefeated poses problems of interpretation. It is about a matador, who is also a code hero, who is undefeated, he endures and his loss therefore in the manner of it is itself a victory. His perseverance, and his refusal to give up, even when gored, compensate for any

failure of skill. So to write the attractions of bull fight in *Death in the Afternoon* is an attempt to recover a lost and simpler world, to tap back into a source of value and vitality which was illusory and had lost its original meaning and relevance in Hemingway's life time.

Green Hills Of Africa

With Hemingway's African trip of 1933-34, which took place in the year after the publication of "Death in the Afternoon", East Africa, gave him a sense of personal fulfilment, a sense of belonging 'with home'. In Green Hills Of Africa he reports that "smelling the good smell of Africa, I was all together happy."*³⁰ Positive values are strongly identified with this territory. Hemingway wished both, to enter the vision and to objectify it. Indeed the idea of health and purity can be extended in his case, to take in not just Africa but also Spain. All rural landscape where the presence of simpler, more primitive forms of society offered the 'apparent promise of restored manhood.' Hemingway's focus on hunting and fishing and on physical confrontation with the natural world fit such a conceptual frame.

The narrative charts an initiation ritual. This is a physical and spiritual journey, a discovery of the value of Africa for a protagonist who continues to stumble in the movements towards renewal and cleansing that his experience there offers. Africa functions as an unspoiled territory where 'decadence..... decays contagion, the germs of civilization, can be combated by the narrator who restores manhood in the healthy activity of sportsman life hunting.'*³¹

The need for such a restorative is raised as an issue in the narrative in several homes. Illness is a condition shared by the narrator and the country from which he comes. The former is physically weak at the start of the narrative, has been ill with dysentery back in Nairobi. He gains strength and attains 'a feeling of well being' while hunting. He is still, however, a at the narratives end, but the form of this illness deserves comment. For the disease he has caught, not in Africa, but on the dirty boat from Marseilles in coming here, necessitates washing a three inch bit of my large intestine..... tucking it back, where it belonged, an unnumbered amount of times a day.'*³²

Connotative networks of meaning appear evident on returning to the earlier powerful image of the hyena, which represents, the worst aspects of the wilderness (as scavenger and potential biter off your face at night while you slept). The hyena went shot circles crazily about 'tearing at himself' until finally he jerks out 'his own intestinesand eats them with relish.'*³³ The narrator's washings and tucking back of his intestines have cleansing and reparating rate in comparison with this 'stinking, foul..... and camp follower." If the hyena can be read as nature tainted by culture's contagions, then the narrator moves in the opposite direction,

purified by contact with nature in the form of the beneficent African landscape.

The use of sickness as a metaphor in the text relates to national well being as well as personal. Thirties America is in depression*³⁴, it is the place where, according to Pop 'no one know how to behave.' In the last chapter of the narrator the description of Africa as 'good country ' as one of the 'good places to go' is contrasted with America, a country made by its people 'a bloody mess. *³⁵

The movement of "Green Hills Of Africa" is away from 'the germ of civilization' towards solitary immersion in a restorative landscape. The narrator travels in the course of the text away from the traces of civilization. In the book's final section, unaccompanied by any other whites - though not hunting 'alone' as he and Pop assumed *³⁶ he follows a cattle track to reach a 'virgin' country, and unhunted pocket in the million miles of - Africa.'*³⁷ From there clearly, a type of lost good place, the narrator finally proceeds to shoot that kudu - 'the miracle'*³⁸ of a kudu -which has been the primary object of his quest right from the narrative's . The lyric celebration of the dead kudu that follows the finding of its body is the book's epiphany . The sentimentality at the end of the passage is described as follows:

"It was a huge, beautiful kudu bull, stone dead..... I look at the great, curling, sweeping horns, brown as walnut meat, and ivory pointed at..... the great, lovely heavy- maned neck and I stooped over and touched him to try and believe it he smelled sweet and lovely like the breath of cattle and the odour of thyme after rain."*³⁹

It is at this point that the natives signal by the form of death handshakes, a relationship with the narrator, on the order of blood brotherhood but a little less formal *⁴⁰ "it is as though the narrator has truly moved as far into the clean new world as he can go where the Romans and Masais accept him as an equal, where he and they have moved beyond the bar of language."*⁴¹ In capturing through hunting the essence of the beauty at the heart of wilderness, the narrator has moved beyond speech to become one with that 'primitive' native world, seen as a source of health, physical and psychic vitality. So here again we see that he has come out of the world of the Lost Generation into a clean world with positive values. The text centres on the meaning of the white protagonist's final encounter with virgin landscape, handsome savage and beast and killing the beast may be metaphorically and speaking the beast

inside him and develop the innate humane values. The journey to the 'Green Hills of Africa' has been away from the complex and self diminishing society to 'good country' where the self can become more whole restored to its energy and effectiveness: 'I loved this country and I felt at home and where a man feels at home..... is where he meant to go.

When he deserves the Masais noble warriors in the 'Green Hills of Africa' it is in terms of those who have: "unfortunately..... taken up the habit of drinking, they have become addicted to a beverage manufactured in South Africa and dshipped into the colony, which is known as golden jeep sherry.'

His affirmation and his return to the positive values is obvious in the way he has spoken of the Masais in a famous sequence in 'Green Hills of Africa' Hemingway sets the purity and permanance of nature against the dross of civilization. In 'Byline' to quote Hemingway's question 'where the hell does a can go now ?' The answer:" the sea is still O.K." The gulf stream, he writes 'Has moved,as it moves,since before man'and despite all the 'Garbage' dumped into it,remains as clear and blue and unimpressed as it even as.....one single lasting thing -the stream (Green Hills Of Africa).He points nature as 'pure space 'unable to be contaminated by

man. The see a type of romantic non-place (nature in untainted form) was where Hemingway found his last good country and the only one in which he never lost belief.

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CHAPTER IV

4.1 The Aspect of Affirmation in the later novels of Hemingway:

An analysis of "Across the River And Into the Trees" as a symbolic study of Nostalgia, courage and the code of Chivalry

This book was written in a 1950 and it opens into the exultant affirmation of life. It came ten years after world war II. It makes a genuine contribution to Hemingway Canon.

World War II was the third war in which Hemingway had been actively engaged within the span of thirty three years. It was an experience of great magnitude and of bitter intensity. It had a traumatic effect on his mind. He not only hated Hitler Musolini and Neville Chamberlain who he saw as the chief movers towards war, but also the Allied Military Commanders who refused to adopt to a new kind of war, and who hid behind lies forced upon the reporters of the war. He was convinced that men are at their finest, the closest they are to the testing of their resources against death, the agents of which, in this case were men and not nature. He believed that "wars are fought by the finest people" and he

reiterated this when he wrote in "The Spanish Earth"
: "This is the true face of men going into action....
men cannot act before the camera in the presence of
death.*¹ His war writing was a continued
celebration of men's resourcefulness... in mental,
emotional, and phusical efforts- when death was at
stake learn about the human heart and human mind in
in war from this book " wrote Hemingway in the
introduction to 'Men At war'*². It is also
significant that he seldom disparaged the enemy for
the enemy too was a man functioning at his highest
powers in the presence of death.

The necessary first step he took to objectify
world warII and the other wars and the periods of
armed twice between the wars was by writing 'Across
The River ' and 'Into the Trees'.The story of Colonel
Cantwell, was in a manner of speaking a kind of
exorcism for Hemingway of the terrifying aspects of
the recent war.

The life-story of Colonel Cantwell presents a
cross section of the course of time: Hopeful youth
looking forward to life, then the mature man of
experience both bitter and happy last is the man at
that stage of life when death is waiting around any
corner. But in perspective, his life, he concedes

might have been work and so he concludes, it was on the whole good enough.

Hemingway chose Venice as the setting of the novel. The winter season with its cold. which Hemingway identified with physical moral courage drives steadily across the northern mountains and down the grand canal. The subject is youth contemplated by age, an emotional sense of innocence looking to and longing for experience. The Italian Countess Renata characteristics bloom and beauty and innocence, along with a strong suggestion of old worldly wisdom.

Twenty years of fighting in the professional army of the limited states have marked the Colonel with the almost innumerable scars he bears. He belongs to the symbolised by the indomitable saint Sebastian of Venetian iconology. But his aggressiveness is not enough to overcome in any but a moral way the eventual triumph of death and when he comes to rest in the shade of the willows beside the road, he has crossed all the rivers and met all adverse condition with much pride and grace. There is, in Cantwell's profanely rugged exterior, the type of Roman stoic. but he also has a sense of humour. He is full of wounds enough to have earned the right to gesticulate at scars though he respects them. In a way, they indicate the stages

of his progress and are the signs of his present maturity. They can be regarded as the stigmata of all he has met of adversity, and all that he has so far overcome of faculty. But one of these scars will not heal. The right hand is deformed and split. It is the hand of man of bitter experiences, of the pragmatist. It has been shot through twice like the hand and arm of 'Stonewall' Jackson (the term 'Stonewall' refers to the dogged resistance at the first battle of Bull Run. Stonewall Jackson was the popular name of Jonathan Jackson.) from whose dying words the title of the novel is taken. Cantwell's problem is like Robert Jordan's to get as much as possible out of life in a brief soldier's universe.

At the centre of the Colonel's character is a tense opposition between the tough and the tender, between the rude and remorseful, love, and regard forms one part of his natures as noticed in his relations with bar tenders and waiters, motor-boat man and gondolieri or with various members of Venetian nobility.

Another important aspect of his nature is pity. It is this side of Cantwell which makes him love best those who have fought or been mutilated "other people were fine" he reflects, "and you liked them and were good friends but you only felt true

tenderness and love for those who had been there and received the castigation that everyone receives who goes there long enough." Earlier he thinks "he only loved people..... who had fought or been mutilated." His expression is as tough as the emotion is tender "I'm a sucker for crips " says he,"and any son of a bitch who has been hit solidly, as everyman will be if he stays, then I love him" *³. It is this feeling of high regard that Hemingway held for all those who had participated in war. As Jack Hemingway, Hemingway's eldest son, comments while writing about his friend Joe Dryer-

"He had become a good friend of papa's, papa took kindly to anyone who was not a phony and was especially attracted to people who had taken part in legitimate combat Joe..... had a set of horrifying scars which had been hard won in an assault landing in the pacific campaign where he had served as a marine lieutenant and a platoon leader- easily the best sort of qualifications for papa's friendship"*⁴ Cantwell's love of fighting which he sums up as the "sale metier" of his profession presents the tough side of his character. In his battle with the drunken sailors, he uses his fists with effectiveness and enjoyment, playing only to win as the true fighter sometimes must.

Cantewell's old comrade-at-arms- gran maestro resembles him in carrying his afflictions gracefully and both are "brothers in their membership in the human race, the only club that either one paid dues to and brothers, too, in their love of an old country, much fought over and always triumphant in defeat which they had both defended in their youth." *⁵ As a badge of the brotherhood, they have invented a fictitious order with the resounding Spanish title, "El Ordine Militar Nobile Espirituoso de Los Caballeros de Brusadelli."

Its regular members are admitted only on unimpeachable evidence that they have received (and gracefully survived thus far) the castigation that flesh is heir to. They are the occupants of the inner circle which always stands at the centre of masculine relationships in Hemingway. The Countess Renata can be told the experiences of war making, but she cannot show, like Cantewell and gran maestro "The ever happy face of the old soldier who is still alive and appreciates it." *⁶ This experience is available only to those who have been there and had it, and managed to survive without being ruined by it.

When considering the complex character of Cantewell one wonders as to how much of the good in a person can survive love, courage, a code of chivalry,

generosity the sense of beauty and the sense of ridiculous, and an ability to possess firm beliefs. The necessity for such qualities is the unwritten law of the "Ordine Militar." Most important is the quality of being able to believe.

"Everday is a disillusion ". says the very young countess. "No" says the Colonel, flatly. "Everyday is a new and fine illusion, but you can cut out everything phony about the illusion as though you would cut it out with a straight edge razor."*⁷

I believe all honourable men are honourable." "oh you will get over that" the colonel assures him. "Don't worry boy" *⁸. Cantewell knows the necessity of retaining after the loss of any illusion, the capacity for belief which made the original illusion possible. It may be that all honourable men are not honourable. But this does not lead to anything like permanent disillusionment with mankind. You use the straight edge razor and retain only the truth.

In this manner, the colonel is shown to be a complex character combining a nature intellectual toughness and resilience with a deeply felt love for the existing world. He faces with courage the evils that surround him and that are inside him. During the heart attack, in the lobby of the gritti, he will not even sit down, though he is gray faced and sweating.

After words he rests "lightly and without illusion, against the concierge's desk."*⁹

If deeply understood, this novel emerges as a symbolic study of a complex state of mind, representing the recollection of things past in a heightened state of mind. The north wind and the far snow-capped mountains the youthful Countess Renata and her portrait and her heirloom emeralds the bars and the hotels and the old associates of Venice hold a deep significance for Cantwell much more than stated by Hemingway. There is the continuous joyous reminder of the way it was for him in the country round Venice in the days of his youth, which is not merely sentimental. But like his inventor, Hemingway, Cantwell has no regrets over his lost youth:

"Everybody loses all the bloom" Hemingway once told Fitzgerald. "A gun or a saddle or a person are all better when they are worn and the bloom is off them. You may lose everything that is fresh and..... easy. But you more more metier and you know more and when you get flashes of the old juice, you get more results with them"*¹⁰

For Cantwell Venice is a city of happiness his own city. "Christ what a lovely town." he reflects, "It is my city because I fought for it when I was a boy and now that I am half-a-hundred years old, they

know, I fought for it and am a part owner and they treat me well."

As he thinks of Venice in connection with his departed youth and his approaching death, Venice and the countryside around it represent to him the rounding out of a life. For his life has properly begin where it will suitably end: among the stones of Venice.

Renata, too, is a symbolic figure. She is the image of home and love, like Catherine in 'A Farewell To Arms' and Maria in "For Whom The Bell Tolls". In the dark of the gondola under the blanket she creates the home-feeling. Outside the wind lashes at the waves, but under the blanket there is no wind.

"We are in our home and I love you" says Countess Renata.*¹¹

The Countess is Nostalgia symbolizing the colonel's past youth. Her age too is symbolic. She is "nearly nineteen" which is the age of the young Cantwell when he got his big wound at Fossalta in 1918. (Heming way, too was wounded at the same age, in the same country). Her youth, her freshness, her courage, like her inborn wisdom are qualities which belonged to young Lieutenant Cantwell in that winter, when he grew up. Renata has the freshness which he too possessed before the dirty profession of

war- making took it away. The colonel is a "gneule cassee" now, inspite of the doctor's best efforts, but the "guelle" is that of experience, and so respectable youth and age come together; for sometime, in their man-woman relationship, which is only possible in the magical atmosphere of Venice.

Renata's symbolic portrait romanticizes Cantewell's youth, and is interwoven with the happiness he feels, if he looks far enough into his past, omitting the ugly war experiences of the years in between. Her square-cut emeralds are also emblematic of the stones of Venice, cut long ago by master craftsmen, embodying the deep past of the city. The countess insists on his keeping them like a lucky talisman. They are something durable given to him by his youth (symbolised in Renata). But in the end having no further use for them, where he is going, he gives them back, as he does the portrait like the surrender of his youth and age as death overruns his position, the returning of the stone signifies, perhaps the complete independance of the Colonel's innerself, as in a stoic doctrine and his final aloneness. The portrait the stones, even Venice, and ultimately life, itself, has only been lent. Cantewell carefully pays up all his debts to prepare for the final rounding off. Italy is the country that

the colonel loves, where he experienced the opening of his heart and now its closing. To the North where the cold wind comes from are the mountains, around Venice stretches the plain where young lieutenant lost his feeling of immortality at the age of eighteen, and where the colonel at fifty dies when his heart stops.

Commenting on this book Carlos baker is convinced that 'If a Farewell To Arms' was Hemingway's Romeo and Juliet and For Whom The Bell Tolls his king lear, his mid century novel could perhaps be called a lesser kind of "winter's Tale " or "Tempest". Its tone is elegiac. It moves like a love tyric. The round within which its forces are depleted is the rough shape of a life. *¹²

4.2 Aspect of Fraternity, physical endurance and moral victory in "Islands In The Stream"

"The Islands In The Stream " is the first of Hemingway's novels posthumously published in Oct 6, 1970. It takes precedence on "The Old Man and The Sea ", was originally to have been a part of the Trilogy that is how "The Islands In The Stream" was conceived to be. But taking the advice of his friend Leland Hayward, he had it published separately. The remaining three sections were shelved and published much after his death.

This novel consist of a series of episodes and anecdotes unified solely by the history and personality of a greatly autobiographical character Thomas Hudson. The first two parts have apart from various things, one major theme, that of Hudson's essential loneliness. This feeling is enhanced by the multiple bereavements in his life, and his seperation from his third wife, leaving him depressed, cynical and lonely. His original profession is painting, which during the course of the story he abandons and takes up the command of a -boat. He exchanges the creative role of artists for that of man of actio. It is only through his price in the sea command that saves him from an empty abyss in his life. It is by

this that he is to be rehabilitated, if at all during the chase consequence of part III.

By introducing the character Roger Davis in part I, Hemingway probably intended to use him, as a kind of foil for Hudson. Davis's partially psychological and partially romantic misfortunes are similar to those of Hudson's. But while Hudson manages to grow out of them, Davis is unable to do so and is still vulnerable to the memory of these misfortunes. Hudson succeeds because of his dedication to his work and because of a sincere integrity in him. It may be true that Davis stands for Hemingway himself as he was in the early middle thirties, socially truculent, full of hatreds, including that of self for probably not making use of his talents. Even the first fight which Davis is involved in, is reminiscent of Hemingway fight with Joseph Knapp on the Biminidocks in May 1935.*¹³

This autobiographical episode involving Davis, could represents Hemingway's rejection of the way he had behaved in that Bimini period as a kind of bully and a roaring boy, as inwardly troubled than, as David is shown to be.

But it is the rehabilitation of Hudson which is the major theme in part III of this book. After the sorrow and loneliness experienced by him after his

son's death, the brief but unsatisfactory reunion with his first wife does not help improve matters. It only ends in a Bitter quarrel, so it is with relief that he receives the news of his summons, calling him back to sea. In the action ahead, whatever its shape in the renewal of contact with the same sea, he has hope of compensating, the ruins of his career, as lover, father and artist. He has moments of doubts. Perhaps, he thinks, it would have been good to stay ashore but he knows at once that this, like so much else is an illusion. The facts stare him in the eyes: "get it straight, your boy you lose, love you lose. Honour has been gone for a long time. Duty you do."
*14

The final section of Hemingway's trilogy shows us Hudson, the man of action whose happiness ultimately lies in pursuit, like the happiness Hemingway himself felt when chasing the elusive Kudu in the climatic section of "Green Hills of Africa". Similarly his original subtitle for the African book: "Hunters are Brothers" has its echo in "The Old Man and The Sea" written just before this sea chase story.

In the sea novel, Santiago repeatedly echoes this sentiment of the hunted and hunter as brothers. In this part of "Islands in the Stream" too, Hudson

has this feeling when he gently treats the one dying german sailor whom they manage to capture. In this part of the novel Hudson comes very close in portraiture to Santiago. They are similar not only in age but in their determination to pursue their aim, to endure to the end without giving it up. It is very important to both of them to complete what they have set out to do, no matter what the sufferings or obstacles that come in the way.

Duty for Hudson, is now his opium which dulls his melancholy. Although no action that he can take will ever "bring back anything" from his past, he is "glad to have something to do" in this command at sea, and takes pleasure in having such "good people to do it with, I do not what I would have done without duty since young Tom died." He has "traded in remorse" for this other horse that he is riding now.*15

He feels the chase as a challenge and joy, something worthwhile for its own sake. He works relentlessly without rest, as though he knows he is short of time, and may be with the same force that drives him on. His crew members, Ara suspects the latter motivation to be true. "All a man has, is pride" he says, "sometimes you have it so much that it is a sin, we have all done things for pride that we know were impossible..... but a man must implement

this pride with intelligence and care. Now you have ceased to be careful of yourself. *16

It is with this pride that Hudson tries to rehabilitate himself. Pride of command ,of endurance, pride in being able to overcome was remorse and gloom, pride in the attempt to out wit a resourceful enemy and in his potential ability to accomplish the impossible. The military order that comes over to him twice from the naval base at Guantanamo, is symbolical of his pride: "continue searching carefully west ward." Morally speaking this applies to all those who like Hudson, achieve what they have to do until the end. And this is possibly what Hemingway felt while writing this novel.

NOTES.

1. The Spanish Earth-P23.
2. Men At War-P XX.
3. Across The River And Into The Trees-P58.
4. Jack Hemingway- Misadventures of a Fly Fisherman
My Life With And Without Papa -M.C. Graw Hill-U.S.

(c) 1886-P276.

5. Across the River And Into The Trees-P46.
6. ibid-P152-153.
7. ibid-P279-180.
8. Across the River And Into The Trees-P143.
9. ibid-P152-153.
10. E.H to F.S.F 9/13/29.
11. ibid-P118.
12. Carlos Baker: Hemingway The Writer As Artist-
P287.
13. C-Barker- A Life Story-P273.
14. Islands In The Stream-326.
15. ibid-P348.
16. ibid-P358.

CHAPTER 5

"The Old Man and The Sea" and the ultimate theme of affirmation

This was published on September 8, 1952 it is by far the most significant work, when we consider the aspect of affirmation in the evolution of Hemingway's thought. By reaffirming man's oldest and most cherished values and asserting man's place in Nature specially in the terms of our time, he has achieved a meaningful purposiveness, setting off this novel from his other works of fiction.

There are several divergent interpretation of Hemingway's thoughts in "The Old Man And the Sea". Of the two predominating views the one, places the novel in romantic tradition regarding as the culmination of Hemingway's long search for disengagement from the social world and total entry into the natural. The other puts it in the tradition of Sophocles, Christ Melville, and Conrad, emphasising the idea that the true direction of Hemingway's thought and art from the beginning and especially since 1937 has been a return to society- not in any terms of any particular social or political doctrine, but in the broad sense of human solidarity and interdependence. Both these views might appears contradictory, but they are one

at one point. They both underlined the breadth and depth of the novel's enduring significance and greatness, and finally illustrate the theme of affirmation, the liberation of the human spirit from the restraints of convention that gives a joyous sense of release in this drama between man and nature.

We find an affirmative strain in Hemingway's work right from the start, reseeded through the theme of 'The Undefeated' in characters like Jack, the prize fighter, and Manuel Garcia, the bull fighter, it is in the character of Santiago, that this theme had the greatest projection. It is not the negative aspect, the disillusionment and the "salao" factor in the story which is important, but the positive one, the grim resolution and tenacity which upholds Santiago through the novel. He dares and continues to do so, and sticks to the rules and will not quit when he is licked. He is undefeated, he endures so in a way his loss is itself a victory. This is the theme of 'what a man can do and what a man endures' is the ultimate theme of affirmation.

We here, have the concept of the hero whose triumph consists of stretching his own powers to their absolute limits regardless of the physical results. In the earlier novel "Across The River and

Into the Trees" Colonel Cantwell reminisces on past triumphs, the old man demonstrates them before our eyes. What is repeatedly emphasised in this novel is what man can do with the world as an Arena where heroic deeds are possible. This universe, where Santiago acts out his story of loss, gain and loss is not free of tragedy and pain, but these are transcended ,and the affirming tone is in sharp contrast with the pessimism permeating novels like 'The Sun Also Rises' and 'A Farewell To Arms'.

Santiago's heroism has been just opposed on two levels :The physical one and emmotional one .

It is significant that,among all the Hemingway heroes,Santiago is the only who has not been permanently wounded or disillusioned.His heroic side is suggested through out .He is referred to as "El Campeon" because of his past heroic act in Casablanca.Now in his old age,he is hero worshipped by Manolin.At sea,Santiago thinks frequently of Joe Di Maggie,the greatest ball player of his generation;and dreams of lions playing on the beaches of Africa.The constant association with the King ball players and the King of beasts adds to the old Man's heroic proportions.Santiago,is deliberately placed against the wast limitless sea,and is continiously associated with the enduring vitality of the sea in

the title and by the colour of his cheerful and undefeated eyes: "Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated. *¹

Nature here represented by the sea and its perils in the form of sharks and potential hurricanes offer us danger as well as vitality and freedom. Through this conviction, Hemingway, in this novel, come close to unqualified celebration of primitive intimacy with nature as the means to spiritual transcendence. Santiago is intimately at home in nature where the great fish is "friend" and "brother" and the stars are "distant friends ". The physical punishment which he undergoes during his three days at sea results directly from his resolution to hang on to the marling rather than out loose . If we interpret Santiago's adversaries as symbolic projections of his own qualities . *² They confirm rather than doubt his resolute heroism; As Norman Mailer states :

".....a work of affirmation must contain its moment of despair specifically there must be a bad moment when the old man Santiago is tempted to cut the line and let the big fish go, Hemingway avoided the problem by never letting the old man be seriously tempted. Like a Giant Santiago just hung on to the fish. *³

And as the ex-champion himself reiterats : I may not be as strong as I think But I know many tricks and I have resolution. *⁴

By singing out an individual against the ancient backdrop of the sea. Hemingway has succeeded in staging a memorable contrast of endurance which itself seems a pattern of human life. Commenting on Hemingway's love for the spirit of gallantry sean O'Faolain suggested that it was this which made him rove the world "insearch of the flame of the spirit in men and beasts."*⁵

And thus we see that Santiago's gallantry is enhanced by the gallantry of his foe. The Harlin " we are joined together and have been since noon" reflects Santiago at the end of the first gruelling day, "And no one to help either of us." The next day he speaks to the fish of his love and respect:"But I will kill you dead before this day ends.*⁶ It is the Hunt sinaus code- as in the pursuit of the kindn among the Green Hills Of Africa to admire the courage and the strength of that which one is out to kill. It is a projection of Heningway's respect for both that fish and Santiago himself, and for the whole of life which the battle epitomizes, and the world that contains it. This veneration for humanity, for what can be done and endured, and of man's kinship with the other creatures of the world, is itself a victory

of substantial proportions. What we see is a simple man, capable of such decency, dignity, and heroism in the face of such a struggle. It is for this reason that many Hemingway critics have seen in Santiago, certain qualities of mind and heart which associates with the character and personality of Jesus Christ in the gospel stories. There is a Christ like gallantry and militance in him, the same will power in his determination to continue to the end of whatever is to come. Santiago ignore the physical pain, while concentrating on the more important aim of achieving his goal. It is partly his Christ-like sense of compassion for all the creatures of nature, and a sense of solidarity with the universe that helps him to sustain his long ordeal. Santiago is never out-of-touch with nature. "I am with a friend," he tells the bird and realises that no man is ever alone on the sea. All the rest of the characters Hemingway projected himself deeply into, have, if they struggled and attained their aim, died in the process. Santiago's survival is significant. At the end of the story he is confident, happy and ready for more.

With this novel, we have entered a world, which has to some degree, recovered from the gaping wounds that made it so frightening a place in Hemingway's stories. The world which injured Jake Barnes so

cruelly,pointlessly deprived Lieutenant Henry of his love,destroyed Harry Morgan and robbed Robert Jordan of his life,has now begun to regain its balance.It is no longer the bleak trap with in which man is doomed is to struggle,suffer and die as bravely as he can,but a meaningful integrated structure that challenges our resources,gives rich reward to those who live daringly and boldly in it,in spite of paying a heavy price for it.There is tragedy,but it is no longer pointless but purposive.

Hemingway's protagonists,from Nick Adams on wards,were constrained to live in a world complicated by a morass of politics,demands of society,and of the factory age,which smothered freedom of action on the individual's part.In places like Spain,Cuba and Africa,the ancient struggle between Man and Nature can be found and where its heroic possibilities had a freer play.In the drama of Santiago,which is enacted outside the framework of modern society,this heroism is achieved.

The natural world always had an attraction for Hemingway.In other novels also,Jake and Bill are happy only in the remote countryside outside Burguete away from Montparnasse,Madrid and the rest of post-war Europe .Lieutenant Henry finds blis only on the high Swiss mountains after signing his separate peace

and abandoning the man-made butchery of war. The defeated writer in "The Snows of Kilimanjaro" laments of his lost time, as he lies dying, and his inability to cut himself off from a life of money, fashion and idleness, and thinks of his lost talent as resting unspoiled on the remote virginal snows on the summits of Kilimanjaro.

As mentioned earlier, one of the prevailing views about this novel holds, that Hemingway's motivating force here is not the desire to escape but to find liberation, from his moral and emotional self by going towards Nature and place himself in the wider universe all together. Since life in society is necessarily stunning and artificial, cowardice consists not of breaking out of it, but of continuing in it. But a return to the world of nature, as this sea novel reveals, also entails certain responsibilities, discipline and moralities as important as those in society.

To go back to his participation in the wider universe, it is important to note, that Santiago is the first of the main figures in Hemingway who is not an American and who is totally free from the ties of modern life. What Hemingway succeeds in achieving in this lonely sea drama is this liberation of human spirit from conventional restriction.

The second view insists that although Hemingway began by making a "Seperate peace" and also likes Santiago by going out beyond society like the old man he too has come back. Harry Morgan's "no man alone " Phillips Rawling's and Robert Jordan's "no man is an Island" Santiago's " no man is ever alone on the sea" presents an insight into the nature and values of society. Here there is a reiteration of mankind's oldest and noblest moral principles. Turning from the Nihilism resulting from the moral abstraction which were themselves a consequence of the destruction by the science and of the nineteenth century value assumptions. He goes to the actual world to experience hostility, violence and destruction and comes out triumphant. He finds here the basis of new values inplace of the old destroyed ones. In doing so he has reaffirmed man's oldest values courage,love, humility and solidarity .

"The Old Man And The Sea", is undoubtedly the most moving and fascinating novels of Hemingway's inspite of the simple story it tells. This book is a typical American parable, a novel which yields rich meaning and enduring lessons for mankind. The story is open to many interpretations. It has two themes which are outstanding. The first may be summarized as "what a man can do, and what a man endures." The second concerns a man's dependence upon his

fellowmen. "The Old Man And The Sea" is a tribute to that unconquerable will of man which prompts him forever, "to strive, to seek, to find and not to yield." This book is interpreted as a parable of mankind showing man's life as a struggle against fierce natural forces which are far stronger than him. Though certainly it is a battle in which the defeat of man is inevitable a kind of victory is won in defeat through dignity and endurance. The old man's life is an incessant struggle against natural forces, a constant wrestling with those powers, for day after day he rows into the gulf streams braving the elements in order to make a living. He has confidence in himself and his eyes are cheerful and undefeated. When he hooks the Marlin, the old man justifies himself thinking that man is not made for defeat. The old man is powerless to keep the ravenous sharks away from his catch "I'll fight them until I die", he decides and puts up a brave fight indeed. Santiago battled against the fish with courage and has faced his loss with dignity. He is physically exhausted but mentally powerful, ready to face the hardships of life once more. It is the knowledge that a simple man is capable of such endurance, dignity and even heroism makes the story outstanding. Santiago's victory lies in the fact that he has

endured suffering without giving up. In the story of Santiago one gets the favourite theme of the American novelist - "man alone against or contrasted with cosmos."

Santiago always thought of the sea as "la mar" means who love the sea. The sea and the wonderful creatures of the sea instill into the man a sense of man's pettiness. He recognises the fish as more noble and more able than man. The impression that we get from all this is akin to the message conveyed by the poem "The Ancient Mariner". "He prayed best who loveth all things greater and small". It is significant that he dreams of lions mostly and not distracting things like storms and women. The message seems to be that one has to keep on fighting and not really rest on laurels. "I will show him what a man can do and what a man endures." He says simply, that a man must endure the hardships of life, must be brave to face the challenges of life, to sail on the course, and take it when it comes. If a man does this he will remain undefeated.

So Santiago's with the Marlin and his subsequent battle with the sharks, the forces of evil can undoubtedly be seen as a symbolic presentation of man struggle against the odds of life. It can be seen as a parable of man's fighting the good fight and

winning a moral victory. In such a struggle, the main thing is the fight itself. This view is partially justified by the fact that Santiago doubts if he had sinned in killing the Marlin.

The word Santiago, a Spanish word literally means St. James who was a fisherman but later in life became a martyr and was cannonised as St. James. He shows certain qualities of mind and heart which are associated with the personality of Jesus Christ. As Hemingway puts it "he was too simple to wonder when he had attained humility." But he knew that he had attained it and he knew it was not disgraceful and it carried no loss of true pride. He accepts the services given by the Manolin. His allusions to Christ, to God, to the Virgin, are never oaths. They are simple prayers asking for strength and help. Along with humility, pride and piety, Hemingway's ancient mariner is richly endowed with the quality of compassion. Not even for a single moment does he give way to despair. Even after his long stretch of bad luck, he ventures out single handed on the 85th day full of the same courage and patience that helped to face 84 days earlier. Despite his old age and depleted strength, he is fully confident of being able to handle any fish that comes his way. Even when the epic battle ends and he returns home conscious of

his futile victory, he has the physical courage to carry the boat's mast on his back, upto his hut. The fact that Santiago is not a passive character is evident from two points first Santiago is perfectly conscious of the fact that the dangerous situation in which he finds himself is of his own making, the result of a conscious, voluntary and rational decision - his decision to go farther than any other fisherman. Secondly Santiago's courageous battle with the sharks in the absence of adequate weapons or help is proof of his innate dynamism and courage.

Santiago victory lies in the fact that though the sharks deprive him of Marlin, his rightful prize after a resolute fight, they cannot break his spirit. Even at the end, Santiago appears to be happy, confident ready for more action and for other great struggles.

It was felt that all of a sudden he belongs not to the rank of realists but to writers like Poe, Hawthorne, Melville, " the haunted and nocturnal writers, the men who dealt in images that were symbols of our inner world."

In "The Old Man And The Sea" the identification between the author and the hero is complete and the story is a personal allegory. Santiago the old fisherman, who sets about his business with care and precision and extraordinary courage represents

Hemingway. The fisherman and the sea are so apt metaphor for the author and his craft. Gulf streams is time in the case of Hemingway and Marlin hidden in the depth of the sea is the truth that the writer is tirelessly trying to grasp.

In Santiago's determination to go far into the sea, we see Hemingway's soul seeking new experience, reaching out towards the unknown, while other writers remain satisfied with the region within sight of land where it is safer and easier to fish.

Hemingway's conception of a good writer is indeed is one who stands in majestic isolation where no one can help him as Robert P. Weaks has put it, his image of the artist is of an isolated figure struggling alone in the face of eternity, a kind of cosmic Santiago courageously trying to land a master piece single handed beyond time and place.

The book is representation of life as a struggle against unconquerable natural forces in which a kind of victory is possible like Browning, he seems to be pointing out that it is not achievement that matters but aspiration.

Hemingway unlike any other writer of his time, had become a symbol not merely of literature and books but of a particular way of living and dying.

According to Prof. H.Cohen," just as the

matador in the bull fighting arena makes love to death", so asserts the writer acts to create a dimension of truth and clarity from a nightmare vision of blind suffering. In this prospects, Pedro, the matador in "The Sun Also Rises" and Santiago the fisherman in "The Old Man And The Sea" are seen as men who are individuals that possess the quality of manhood essential for true living and true work. Neither Pedro nor Santiago retreats from danger or the cruelty of reality. They accept challenge with courage and achieved triumph that reveals and redeems their morality. We should remember that writing for Hemingway was neither a retreat nor refuge from life but rather its confrontation. The writer, the fisherman the bull fighter is the solitary human being who faces the blank wall of time and uses his appropriate instrument - muleta - the fishing line or type writers as a means of achieving the truth of form and dignity that alone gives meaning to man brief existence.

Thus we find, that no matter what the different view points be, all interpretations ball down to the same essential fact of Reaffirmation. Santiago's heroic struggle, his "going out too far" only reasserts himself to find his true moorings to prove once and for all that he is not 'salao' all point out

in this direction. Santiago's noble individualism, reveals what man can do in an indifferent universe which tries to defeat him and the love and humility he feels towards such a universe. Through his experience, which is a great value to the community of man, Santiago emerges as a champion of mankind for men and not for himself. He is a man, he does what he is born to do, and in doing it, he achieves it. As E.M. Halliday observes that Hemingway "is of the conviction that we are part of the universe offering no assurances beyond the grave, and we are to make what we can of life by a pragmatic ethic spun bravely out of man himself....."*⁷

Thus it is the " Old Man And The Sea" that quintessentially distills his final philosophic message: "Man has gone out too far. "*⁸ and secondly "Man may be killed but he cannot be defeated."

If the first presents a diagnosis of the present malaise, consequent upon the bewildering intellectual march which only murders to dissect, the second looks to the philosophic mind that looks through death and cherishes the invincibility of human mind and spirit that will steer through the chaos and mould the destiny of man along the principles of Beauty and Love.

Thus the evolutionary graphic curve of affirmation delineated in the preceding pages of the

chapter which has been shown cutting through different crosscurrents finally ends at a point where all metaphysical philosophies seems to be of no avail. But what ultimately remains with man is not even the earth but something that is more divine namely the human mind or spirit wedded to the goodly universe.

NOTES

1. The Old Man And The Sea-P06
2. Katherine T.Jobes: Twentieth century Interpretations of the Old Man And The Sea-P16.
3. ibid, Norman Mailer "Advertisements For Myself"-P19.
4. The Old Man And The Sea-P18.
5. Christian Gauss Seminar, Princeton University 1954.
6. The Old Man And The Sea-P43-46.
7. E.M Halliday- "Hemingway's ambiguity: Symbolism and Irony-P3.
8. The Old Man And The Sea-P99.

CONCLUSION

We have observed how the age of Hemingway has been nick named as the age of Lost Generation, age of jazz or Age of Moral Decadence. In order to adjudge the truth as to what extend did Hemingway owe his moral vision to the contemporary wave, which to most of the literary critics, was the outcome of the collapse of values which followed World War I. It was necessary to go down into the history of moral decadence which became the hall mark of the spirit of Lost Generation. In addition to that we also concentrated on the coordinates of the spirit of the Lost Generation, its various voices with different creative artist their display in the works of Hemingway.

In the introduction we dealt with the early years of Hemingway's literary career, what was the impact of war on his life and the social disruptions and how they gradually lead to the beginning of the quest of values towards affirmation.

The second chapter was a study of the emergence of the spirit of reaffirmation. There were three sections in this chapter. His early novels "The Sun Also Rises" was examined in this light, highlighting the underlying courage and other moral values present

in the novel. The second section was a study of the moral and aesthetic values woven into the almost classic narrative of "A Farewell To Arms". The third section traced the development of the code of moral courage which was itself compressed into the Metaphor of the Undefeated which was evident in many of the short stories written by Hemingway.

The third chapter consisted of four sections. It was a detailed analysis of the spirit of the solidarity and affirmation in his books "To Have And Have Not", "The Fifth Column And The First Forty-Nine Stories", "For Whom The Bell Tolls" and the non fictional books "Death In The Afternoon" and "Green Hills Of Africa".

The fourth chapter examined the set of values present in two of his later novels. This chapter had two sections: the first analysed the novel "Across The River And Into The Trees" was a symbolic study of Nostalgia , courage and the code of chivalry. The second studied those aspects of fraternity, physical endurance and moral victory that emerge in the posthumous novel "Islands In The Streams".

The subject of the fifth chapter was his prize winning novel "The Old Man And The Sea". The ultimate theme of affirmation was studied in detail.

The conclusion was a summing up of all the above chapters while retrospectively the spirit of affirmation of Hemingway through his works.

Therein we also focus on the individuality of Hemingway the pictures painted by him referred to the opposite direction- the direction of affirmation rather than negation. He differed with those who like other intellectuals of the age, tried to seek the solution of the various ills in terms of right wing, left wing and middle wing. He looked to the futility of all these and for the sake of fortitude and strength looks inwards and had he been a poet and also gone a century ago, he would have said "to me the meanest flower that blows, can give thoughts that do often lie too deep for tears."*

Through Santiago (the name of Spanish origin) yet it does not lack in the silent phonetical reverberation of the word "saint" and more ever there are positive allusions to christian experiences (Santiago is Spanish for St. James an apostle of Jesus Christ) he affirms the triumph of the spirit- "man may die but he cannot be defeated.) There is the symbolic enunciation of his faith in the invincibility of human spirit and its immortality, and finally it touches the very peaks which are ascribed to poets like Milton, Keats, and Wordsworth.

The difference is due to the relative grand march of intellect.

We have seen however, the earth might have abided with him, he has tried to go beyond the edge of the earth, gone out too far in his quest of values and almost been successful in subjugating the animal to the spirit thus Hemingway spirit seem to be highly religious and spiritual.

His works echo with the reverberations of the spirit of Lost Generation. The war ended and in its wake came the disillusionment among the intellectuals. The common man ofcourse, saw the Big Boom, the new means of convenience and pleasure pouring from the factories of the Machine age. There was an air of gaety all around. The common man was lost for once and for all. However, the sensitive individuals felt the barometer of moral decadence. As exchange rates became favourable, there was a visible drift on the part of the American writers to the continent, to Paris- the center of Bohemianism and no less a center of eating, drinking and adventuring in love. Perhaps they went there with a hope but were disillusion. for the picture of disillusionment, the carnival of sex, dancing, jazz and alcohol and other similar coordinates of the Lost Generation, we have to go only to "The Sun Also Rises" a novel in which

Hemingway describes a group of American and English expatriates, pleasure loving but dismally frustrated writers and artist as examples of spiritual Wreckage brought about by the war. The others associated with him were Scott Fitzgerald, Dos Passos, Thornton Wilder and others. The difference between Hemingway and his other companions is that the former evinced in his works a keener sensibility and a sense of longer travail. Others soon sought answers in terms of political and economic philosophy. Hemingway passed them at a tangent and sought a seperate peace. It cannot be denied that Hemingway for a time being fell a victim the disillusionment , pessimism ,despair and a sense of ennui and futility pervading all ground. Temporarily he allowed himself to be carried by the grim philosophy of naturalism. Such as the evidence produced by the first reading of the Sun Also Rises and A Farewell To Arms.

Hemingway himself disclaimed his nexus with the Lost Generation and observed that every age was a Lost Generation* The question arises again "did he succumb to the spirit of Lost Generation as most of his fellow writers?" the answer in the negative. He sought a path out of the tangle, but unlike his fellow artists to he sought relief only in action accepting killing as the law of nature and sex as an

inevitable physical phenomena but he remained busy exploring different avenues which may leave them to the affirmation of positive values. It is here that affirmation asense negation with life triumphing over death. The philosophy of affirmation rather than negation, like rather than death is the most vital part of philosophic vision. All his work should be deemed alongg journey in search for meaning in the world where in Hemingway characters necessarily confront violence. Hemingway has all along been convinced about the cyclicity of the world . The paradox of regeneration, evolving from death, is central to his vision. He treated war and various other forms of violence as moral equivalent of life. The soldiers, boxers and bull fighters who display "Grace Under Pressure" are man to be emulated. Alienation is not a state of unredeemable sterility. Albeit there are fresh trials of strength and endurance in our life and though the nightmare is a real, so also is the hope that tomorrow is another day. "Tomorrow to pastures anew" is the tone with which his classic peace of writing " The Old Man And The Sea" concludes. The hero's struggle in " The Old Man And The Sea" makes him the symbol of redemption for man in the post world war. He is set up as an ideal of what a man should be and the values he

should aspire for. In almost all his works there is a tacit assumption that the deracination of our life is so extreme that "everyone must find a psychic shelter of his own, a place in which to make a last stand."*

Thus Hemingway may find the twentieth century a dark and mutilating age, but through his art, he teaches how to control it by a stoic endurance. Hemingway's obsession with knowing the values in sport or ethics is essentially a defence against being defeated. In this context, it is worth noting that the emphasis falls on the right technique because when the technique goes wrong the surroundings hostile forces cause destruction and defeat. As Hemingway wrote in "Green Hills Of Africa- since I still love to hunt, I resolved that I would only shoot as I could kill clearly and as soon as I lost that ability.* Losing that ability in him in the hunt meant defeat. The hyena the sharks are the animal manifestations of that great force which the killer represent in the human realm. The constant reference to baseball , the lions are meant to suggest the springs of youth from which the old man draws vitality. It is significant that he dreams of lions mostly and not distracting things like storms or women. The message seems to be that one has keep on fighting and not really rest on laurels "I will show

him what a man can do and what a man endures." If a man does this he will remain undefeated no matter what he loses. The sharks represent all that is evil in life they represent the forces of evil against which man is forever pitted. They deprive Santiago of all that he has gained after a desperate fight. But in doing this they bring him to a greater understanding of himself and of life.

These are the forces which seek to defeat the hero, the man of courage and integrity. Hemingway as an artist, sought to shape beyond despair and cynicism a pattern of conduct by which his heroes live and make life worthwhile. This is a concrete manifestation of his positive moral vision.

Hemingway felt extremely proud of his power of rejuvenation even in his real life. In a letter to his friend, Archibald Macleish, he explained that his maxim was: "dans la vie il faut durer" (In life one must endure)* It is the same stoic faith that has inspired all the great creative geniuses of all ages. Endurance is the key to moral and spiritual triumph. This clearly evinces that from the very beginning of his career he was aware of his prophetic creed, vide his own statements: "from my very first novel..... I never for a moment doubted that I was the pioneer of a new era. " *

The more discerning readers will notice that his books obey a common destiny that is an incessant struggle towards a higher destiny, a hopeful destiny. In this respect, he does share with Drieser and Fitzgerald, a common code - a code of moral courage, integrity and endurance, but while with others, the code is on the periphery with Hemingway it is at the centre. The virtue so entailed in the works of the other writers of the age are never projected as the outcome of inverted focus. They lack a spiritual aroma. In Hemingway we come across a greater consolidated faith: "the hunter and the hunted merge. The matador plunges his sword an instance in eternity, man and the beast are the same. * It is here that the unity of the opposite forces that we come across the privacy of Hemingway's philosophic vision against that of his contemporaries. As one Hemingway scholar put it:" The work of Ernest Hemingway may prove above Faulkner's. Eliot's or O'Neill's above the work of any other American of that generation, closed to our consciousness, our blackness and rage.

Why does Hemingway have an exultant position over his contemporaries ? the reason is manifest: most of the writers of fiction have been closely following the tradition of Jefferson, specially in

his love of the common man or the ordinary man in conjunction with the cult of naturalism. Hemingway does accept the tradition, but he never makes man an object class prejudices. He considers 'man' essentially as man. In this respect he is one with the great traditions coming down from Sophocles, Jesus, Shakespeare, Milton, Wordsworth and others. For this, he has tried to distill all truths two major forces: the law of destruction and the law of preservation-both in conflict with each other, however the latter always gaining ascendancy over the other. This conflict is eternal, it shall go on as usual. In this man may be physically dead but his spirit shall ever survive, man is subject to the law of Emergent Evolution.

The greatness of Hemingway, thus lies in his fusion of the temporal and the eternal, physical and the spiritual, immediate and the evolutionary and the beast and the man. We can rest contented by observing that Hemingway's creed is "humanism" in its purest essence. In all its truthfulness he has proved his claim of being a pioneer -"I was the pioneer of the new era. His work can be compared to of fountain head from which many younger artists have drawn their inspiration.

The great point of attraction for the younger generation has been the hard boiled quality of his stories, the picture of life drawn from the intense personal experiences showing courageous man eternally pitted against unfriendly elements and coming out spiritually triumphant in the end. The triumphant sense of ultimate dignity of man as put up with in his works is and will remain an object of envy in the realm of art till another sun rises and dispels the slow gathering gloom and highlights the still points of life amidst the macabre dance of time.

So finally we come to the conclusion that in the works of Hemingway, the world seems to have marched ahead considerably from the Sophoclean irony of tragic human fate to the triumphant sense of the basic virtues of human spirit through different stages: theological humanism (Milton), mystical humanism (Wordsworth) and didactic humanism of the Victorians. One can say with all certainty and assurance that Hemingway's uniqueness lies first in aestheticizing and then in spiritualizing the values of primitivism. He descends to the vogue of primitivism, first brought about by the new discoveries in the realm of art, science and human psychology and then intensified by war and its phenomenon. But he does it only to renew man's

strength and build up once more the citadel of humanity from its ruined debris.

Out of defeat or death his heroes manage to gain something of an ideal of themselves. From the beginning of his literary career Hemingway had been concerned with the theme of violence and the relation between himself and the hostile universe in which suffering and pain were the rules of the game. Hemingway wrote well about those emotions which were stimulated by pain and killing, war, bull fighting and big game hunting. The subject of war is central in Hemingway with him it seems that war experiences were so deep and natural that they released his energies rather than inhibit him he had witnessed Greco-Turkish war, Spanish civil war and the two world wars. The war made his vision of life tragic. In Hemingway writing we find an implicit concern for values of honour, valour and endurance which prepares us to face the calamities of life with courage and fortitude. He creates an image of man struggling to realise and engage in a fight to impart. His significance to his existence as a man - to act, to live, and thereby to prove that he is a responsible moral being and not a mere thing drifting aimlessly.

Literary critics hold the view that Hemingway exhibits the most cherished human values such as

courage, endurance, resolution humility and a sense of identity with all living creatures as is evident in the "Old Man And The Sea" there are those critics who emphasis his works present man's eternal struggle against overwhelming odds and ends.

Hemingway was a careful and powerful artist, being a disciplined practitioner of his literary craft. He approached literature as a method of direct action, a method of giving form and meaning to the futile and violent universe. Hemingway books are predominated by man and man's indomitable manhood. Hemingway was an allround personality with great zest for life, great appetite for action and travel and great willingness to be known as a literary figure what Hemingway avoided throughout life was passivity in his life and work .Certainly Hemingway considered life to be an arena in which men used courage, endurance and will power as weapons. Certainly he considered life to be a perpetual struggle against the universe full of irrational destruction and violence without meaning. He considered literature as a ritual to be employed within the arena itself, a ritual of truth, precision and clarity in which a man could redeem his own inevitable defeat.He has exposed in his novels the nonn reality of verbalized patriotism, bravery, love, sacrifice and nobility.

His hero is often unaware of what is ultimately the most dangerous area of existence - the complexities of human soul through his work there is certain flight from all complexities. His heroes are placed in situations where will and endurance become the primary human values.

His novels are steeped with a robust of courage, endurance, affirmation of life, pride and silence,- a man must have, a man must endure, commanded by a ritual of action. Santiago is an old man, physically weak by age and isolation. Despite his weakness he puts up a challenge. This is a vital attitude of Hemingway's life as a novelist. His case is just like Santiago, and Jake Barnes who are known for the courage, endurance and pride. With a manhood which is spiritual rather than physical they emerge strong and victorious.

Hemingway shows that there is no magic formula to deliver us from our 'nothingness' and awakeness as human beings. But the spirit of courage and challenge, and indomitable will power to signify man's existence on earth.

In Old Man And The Sea Hemingway gives expression to his faith in the spiritual sufficiency of life lived for itself and lived fully, Santiago indirectly suggests that society is as essential to

man's existence as the world of nature around him. Man finds the justification for living not merely in natural surroundings and killing creatures merely to fill the stomach but in living in the company of his fellow beings.

Thus the final verdict would be that Hemingway was the greatest prophet, who strengthened man's faith in basic virtues and in affirmation of the eternal human values like honesty, courage, compassion, humility, skill, and endurance on the individual plane. His gospel amounts to the message that the individual is the measure of all social redemption. All art at its climax is individualistic and like all great artists, his soul too had shone like a star and had dwelt apart.

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